ENCYCLOPAEDIA OF TANTRA

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Salient Features of Tantra

Chapter-1

A. What is Tantra :

Desire of pleasure and removal of pain was and still is the human tendency. Like other communities of the world, Hindus also believed that they were surrounded by supernatural powers which they considered as the cause of their pleasure and pain. For the benign influence of power and removal of the evil impact, they gave them a status of deity and worshipped them through Mantras. The important occasions which start from the conception of womb to the cremation ground, according to the oriental view, they are sixteen in number, known as Sodàs Samskàras, the human subject is protected from the evil influences through the proounciation of Mantras as a part of certain ritualistic pattern of tradition.

Physical disorders and mental ailments also were considered as wrath of supernatural power. For this they have worked out Mantric therapy, in which Màntra is considered as having healing power. Does Mantra really contain such power ? Apparently it looks as a collection of syllabus but in reality they are highly potent but their prtency is latent. One has to charge the Mantra with his own inner power for the desired results. But how to charge ? Or how to awaken the inner latent power ? As we have seen both in the preface and in the introduction that Tantra shows the way of expansion of inner power . But what Tantra is ? One may have question . This chapter is chiefly devoted for the exposition of the Subtle and sound meaning of Tantra and its related notions.

1. Lexical and *esoteric* meaning of Tantra :

Many definitions have been give for the term 'Tantra'. In the Samskrit lexicon the term Tantra has used in many senses. This term is derived from the root✓tan means 'to spread out'.[1] But what is to be spread out? It is the spreading out the expansion of worldly and other worldly knowledge.[2] Esoterically, the meaning.

expansion also represents the cultivation of latent physical and mental powers.

Now let us penetrate deeper into the very term and see what it represents ? The term Tantra is a combination of two world namely, Tanoti and Tràyate which stand for expansion and liberation respectively. But what is to be expanded and what is to be liberated ? Here it is an expansion of mind and liberation of energy. Let us illustrate this point.

Mind functions within a specific circle or limit. It work through the date give by senses. We can see only those thgings which our optic system allows us to see. We can not see behind the wall with naked eyes. There are also minute objects in the world which we can not see through eyes because of its limitations. Like wise, we can hear only those voices which come from the specific range. Same is the case with all senses. This indicates that mind is dependent on sense stimuli and because of this its experiences are very limited.

If we break the boundaries of mind, it can have infinite experiences of varied types. Just now it is a slave of senses. If it comes out of the clutches of sense organs, it can flow every where and can enjoy desired experiences. This can happen only after the expansion or liberation of mind from the clutches of sense organs. Simultaneously, the modification of the powers of sense or the transformation of senses through certain practice also expands the area of the functions of mind infinitely.

How Tantra help in this regards ? Tantra sheds light on the way of expansion though techniques (One of the meaning of Tantra is also technique). Tantra says that allow your mind to move every where. Expand the area of mind.[3] Mantra helps in this regards. It's a vehicle for awakening the deeper forces lying within one self. A sound is a wave which carries electrical vibration of energy. The pronounciation of Mantra gives a new dimension to consciousness which penetrates deeper into inner recesses of mind.

For this, Tantra has also prescribed unique types of method of meditation. Tantra is also meditation, but it is a meditation though symbols. These may be linguistic syllables (Mantra) or geographical

figures (Yantra). Tantric way of dealing with mind is that, in which one has to attend each and every thought as a mere witness or seer and not to suppress the thought Give total independence one can come out from the boundaries of mind and can expand the arena of mind because only unconditioned mind and can realise the infinite. The observations of Dr. Lalan Prasad also leads us to this fact. In his own words, "Tantra Sàdhanà therefore means a spiritual path which leads to the expansion of one's mental objectivity. Meanxs "the arena of mental projection is also increased. When a Sàdhaka attains the projection of mental arena of 360^0. he becomes one with the cosmic mind".[4]

This is about the former portion of the term Tantra, that is Tanyate. Now something about the later portion of the term, that is Trayate. As we have seen, Tràyate stands for the meaning "liberation". We can liberate only those things which are in bondage. For Tàntra, Kundalinì, the cosmic universal energy, lying dormant in human body in the pelvic region or the Mùlàdharà cakra in coiled form is to be liberated. If once the Sadhaka (practitioner) liberates this energy, he becomes the master of all manifestations of energy because he has gripped the very source of energy. The way of liberation is the very core of Tantra Sàdhanà.

The other meaning of Tantra is that which saves or protects.[5] It saves the Sàdhaka from the wordly bondage by the constant meditation (Manana) of the Highest Reality in the form of Mantra.[6] It also protects Sadhaka trcm physical and mental ailments. Thus it works as a Therapy. The Sàbdakai padrum, a Samskrit dictionary also gives the meaning of the term Tantra in which it declares Tantra as medicine and doctrine.[7]

So Tantra saves Sadhaka both as knowledge and as therapy. With the lamp of knowledge it saves Sadhaka from the darkness of nescience and with the healing process it protects him from physical and mental disorders. Hence it saves Sadhaka from both, spiritual as well as psycho-somatic calamities. It is rightly remarked by Hastings in the encyclopedia of Religion and Ethics That, it has been estimated that two-thirds of Hindu religions and one-third of Hindu medicine is Tantric.[8]

In the meanings of Tantra, give by the Sabdakalpadruma, we have seen that, term tantra also signifies the doctrine or system, (Siddhanta). So any philosophy can be called Tantra. For instance, Samkhya tantra, Gautamiya Tantra etc. The great vedantist Sree Samkaracharya has also used the term "Vainasika Tantra" for the ksanabhangavada of the Buddhists.[9]

The term Àgama is the synonyme of Tantra.[10] The definition give by the Param Samhita, a Vaisnava Tantra includes all Siva, Sakti and Visnu aspects. According to it, Àgama is that which comes from Siva goes to Parvati and is approved by Vasudeva.[11]

With the help of such information, without having any hesitation, we can say that Tantra is not a cheap literature of ghost and globin or a cult of black magic and sorceries as it is so considered. Tantra is a process or method which leads Sàdhaka to the self-realization though the cultivation of inner forces. Here we close this point with the mystic definition of Tantra given by Dr. Lalan Prasad Singh. "The mystic definition of Tantra is that it is a spiritual cult which liberates from the bondage of crudenessand ignorance. The word ta is the bija-Mantra (acoustic root) or crudness. Tantra is a process of Sàdhana which relieves one from the fetters of crudeness (ta). Thus , Tantra is an intuitional science which stands for the progressive realization of the Divine. It liberates one from the cimmerian darkness and leads into the divine effulgence. It is a path of Salvation. It is a science of the soul. The authoritative definition of the Tantra, is that which brings emancipation from the bondage of Màyà (tatra ya ayat tràyet yastu sa tantra parikìrtitah)."[12]

After having been acquainted with the meaning of Tantra one may be eager to know about its antiquity or tradition. Now let us glance over its tradition.

B. Tàntric Tradition :

Indian spiritual heritage is contained in scriptures. Various scriptures show us different ways which culminate at one point. Tantra is also one of them. It is the greatest path which has been forgotten rather neglected. The saviour of Tantra Arthur Avalon has tried

to give a vivid description of supremacy of Tantra. Let us have a pleasure in his own words, "In this great festival, in this ancient Durgà festival of India, astrology, philosophy, smriti, purana, Veda, Vedànta and many other musical instruments are playing in the extensive court-yard of the universe. But we are grieved to find that the great instruments of the Tantra Sàstra, in which all other instrument are included, on which all other instruments depend, and which is the sole source of al Yantras and Mantras, is today silent"[13]. This is not a fancy but it secures sound base which is also reflected in the view of Dasgupta, S.B. who concludes all the esoteric schools as the off-shoots of Tantricism.[14] Off-shoot presupposes seed which is under the soil. But the question is : when the Tantra seed had been planted ? For this let us proceed with the Tantra antiquity.

Antiquity of Tantra is a very controversial problem. A complete and decided answer to this enigma has not yet been given. Antiquity can be answered only in terms of time but not in terms of soundness of principles. Ancientness is not the only measurement for the justification of any system but it should have some sound base. Tàntric tradition is fortunate to have both ancientness and soundness. For ancientness we will have to go back Indus-Valley civilization. (3500 B.C).

There is a great controversy among the scholar whether Tantra has its origin in Veda or vice versa. The reports of the excavations of Indus-Valley civilization, before the Aryan came into India, have favoured the first possibility.

Siva and Sakti symbols are highly attached with the Tàntric metaphysics. They were so deeply rooted in the mind of pre-Aryan people that they took the form of Gramdevatà. The idol of Siva and Sakti was and still being worshipped by each and every village. We shall expound this view with the help of the authentic report of the archaeologist Donald Mackenzie. As he reports, "The clay figures and images and phallic bactylic stones suggest that `Durga' and `Siva' worship was of a much greater antiquity in India than has hitherto been supposed.[15] Ghose, N.N. also supports the same view. "..people wee also intensely religious is proved by the discovery of a number of beautiful temples still preserved

in fine shape, which they used as places of worship of the Mother Goddess and three headed Siva."[16]

Vedas are composed by the Àryan people while Tantra is the gift of pre-Àryan civilization. Dr. Lalan Prasad emphatically declares that, "From al these available historical evidence, it can be said with certainty that Tantra is the cult and spiritual faith of ancient India. It is the gift of the non-Àryan civilization."[17] The view of the Ram Chandra Rao is nothing but the echo of the above mentioned views. The origins are lost in the pre-history. In any case is is as old as Veda may be older.[18] Here Ram Cahndra Rao accepts the ancientness of Tantra than Veda as possibility. But he is sure to accept Tantra as old as Veda. As we know in Veda, we found ample references of Siva-Sakti which are the Tantric deities. The Rgveda and the Atharvaveda also contain many Suktas, like Ratri Sukta, Prithvi Sukta, Usa Sukta etc. and also Purusa Sukta, Rudra Sukta, which are related with female and male deities. This is enough pointer to declare Tantra as much older than Veda. Here the view of Nandulal Kundu will not be out of place. In his own worlds, "It is remarkable fact to be noted here that no where in some of the oldest Tantras such as the 'Màlini-Vijaya Tantra' the Rudra-Yàmala Tantra etc., no trace of the vedic influence and no mention of the vedas can be found; whereas in the Vedas we have clear evidence of Tàntric influence or influence of the 'Àgama' and 'Nigama' which go to prove that before the Àryans migrated to the Indian soil, the Tantras and Tàntric Cult were there as forming the core of the non-Aryan or the pre-Aryan civilization."[19]

Saivism and Sàktism are the schools of the Tantra-tradition. Both Siva and Sakti as god and goddess were prevalent in the non-Àryan Cult. We again here quote Ghose, N.N. regarding this. "The religion of the people seems to be iconic, the image of Siva taking the place of honour. The worship of phallic emblems, the linga and the yoni also prevalid.[20] This necessarily leads us to conclude that Saivism and Sàktism are the two pillars on which the spiritual edifice of non-Àryan was established.

Here we have tried to prove Tantra as much older than Veda in terms of time. But this does not mean that they are contrary to

each other. In the Tantric treatise like the 'Kulàrnava' and the 'Mahànirvàna' Tantra it is declared that Tantra is a scripture for the kaliyuga while Veda is for the Satyayuga[21] The one principle is presented in different ways according to the moral standard of the people of the particular age. We are the people having limited life-span and senses. It is impossible to grasp Vedas that is why Lord siva has gifted Tantra for the people of the Kaliyuga, Arthur Avalon has beautifully compromised this controversy by declaring Tantra as a perfume existing in Vedic Flower.[22] It can be further asked who has perfumed the Vedic flower ? For this, let us proceed towards the founder of Tantra.

C. Founders of Tantra

Vedic Flower is perfumed by Tantra. But who has perfumed Tantra is our problem of investigation. Though we know very little about it. Scholars have tried to fix the authorship of Tantra. There are two superficial contrary views regarding this nation among them one supports divien origin while the other favours human authorship, whoever may secure the authorship, we are not concerned with it. We are highly concerned with the core of philosophy. Any system can endure only by the strength of its essence. We have seen that Tantric philosophy has been prevalent since five thousand years if not more. This is enough evidence of its soundness. This soundness is infused by divine forces. How is it so ? For this we will have to peep into the related notions of this concept.

Tantra is generally considered as Àgama. Each syllable of this term is Full of significance. As Chakravarti, C., notes. "The term Àgama is explained as that class of Tantra which is addressed to Parvati by Siva.[23]" This exposition supports divine origin. But at the same time we have got some other Tantras which are associated with human names. For instance, Sanat Kumàra, Dattàtreya etc. Who are considered as authors of several Tanras. Of course, they were not lay man like us but at the same time we cannot consider them as Lord Siva. We have accepted them only as seers.

Dr. Lalan Prasad has very distinctly worked out the author-

ship. He is against accepting all these scriptures as of divine origin. In his own words, "But from our point of view neither Tantra nor the Vedas are of divine origin. Both embody the intuitive vision of seers. The god head of the Vedas and of Tantra is an infinite, eternal, formless and transcendental entity. It is not a personal god. It does not have any vocal chord. There is no transcendental validity in the argument that Tantra or Veda is the voice of providence (Àpta Vàkya)."[24] Not with standing, he accepts Siva as originator of Tàntra but not Siva as we have accepted as god. In his own words, "The Founder of Tantra is Lord Siva. He is known as Àdi Guru. He is a great ascetic (Mahà yogi) and a great Tàntrika (Mahà kaula) he has oneness with the supreme God. He attained occult powers through Tantra Sadhana. It is beyond human mind to measure the depth and dimension of his spiritual power and personality. People revered, worshipped and adored him in ancient times. He is conceived to be Gunàtità and Nirguna Purusa.[25]

The great adherant of Tantra, Arthur Avalon differs on this point. It seems that he has accepted the founders of Tantra not as a scholar but as a devotee. He has tried to prove conclusively that Vedas and Tantras are Apta Vàkya or voice of providence. As he thinks, "As the courtiers of a royal court are not the authors, but merely the interpreters of state crafts, so the truth seeing Risis are not the originators of the Sàdhana Sàstra, but rememberencers merely. It is not a Sàstra marred by mistake, errors and deception, Bhavan, the creator of all creatures, knower of all hearts, is its revealar.[26]

The above mentioned two points are opposed to each other but what I think is that, this controversy is only at an apparent levf. If we go into the root of these views we find that the both respected scholars represent their views from the same ground, that is the ground of consciousness. Let us diffuse this statement.

There is incredible movement in the universe in every atom. Movement is a characteristic of consciousness. Universe is a combination of different atoms and they are full of consciousness. Hence universe is nothing but the ocean of consciousness.

The one and the same consciousness pervades in the man and in the animal world also. But what makes man superior to animal ? There are certain obstructions of nescience on consciousness. Only man possesses the capacity to remove these obstructions which is not possible for animal. Animal is at sub-consciousnes level while man is at self-conscious level. Beyond self-consciousness there are certain layers which are known as Super-consciousness. It is not easy to reach as it seems so. Man should have tremendous power to control the natural forces, then he can realize the identity with super-consciousness. Here individual self merges into universal self. At this level he secures all the powers which we ascribe to god. It is my humble view that Dr. Lalan Prasad thinks Siva as a founder of Tantra, as a realized soul or as a soul of super consciousness. Though consciousness is same in man and superman but he has shattered off all the limitations of name and form. This type of soul can not be earthly but a divine one as Arthur Avalon accepts. We can conclusively declare that both have accepted divine origin directly or indirectly. Voice of realised soul comes, from the domain of divinity and far remote from human territory.

What is that in the Tàntric perfume-which has fragranced all the scriptures ? It is not its hoary antiquity or divine authorship but its sound principles on which edifice of Tantra system stands. Now we shall try to see the bricks of Tantra edifice under the title "Principles of Tantra".

D. Principles of Tantra:

The solidity of edifice depends upon the firmness of foundation and quality of bricks. Tàntra principles are very sound on which Tantric system is still sustained since five thousand years.

1. Principle of Polarity:

The principle of polarity is the foundation stone of Tantra system. Before going into the root of this principle let us be acquainted with what polarity is. The term 'polarity' is related with the word 'pole'. The lexical meaning of the word 'pole' is either of the two points of a body in which the attractive or repulsive energy is

concentrated, as e.g. in a magnet.[27]

Tàntra has very uniquely worked out these two poles in the human body which is symbolically represented in Tantric treatise as Siva-Sakti. Biologically, it represents the male-female poles which is pre-requisite for any creation.

Tàntric principle of polarity works not only at physical level but it also applies at universal level. For Tantra, like human, universe is also an off-spring of the Highest Reality. The literal meaning (Vàcyàrtha) of the First verse of the Saundraya laharì reflect this fact.[28] The same view is also depicted by the Rasàrnava Tantra in which siva tells Pravati that He is the Father and She is the Mother of the universe and worldly objects.[29]

Principle of Identity:

How this polarity resides in the human body ? Every human being contains these two poles within; one is expressed while the other is latent. The externally himself expressed pole indicates either male or female character. If a person is male, female is already there but in a latent form. Same is the case of female. This new concept in biology is known as b-sexuality. But is not a new notion for a Tàntric seer. It has already been revealed by them and expressed it in terms of Hermo-phrodite (Ardhànarìsvara). Let us see how the exponent of Tantra tradition, Ajit Mookerji throws light on this point. "The bi-sexual potential exist in equal male-female (M/F) ratio in the reproduction of prooy plasm. Visually it has been depicted as the form of Ardhanarisvara (Siva-Parvati), male and female attributes shown as part of the same body, hermophroditically joined. The idea that mascularity and feminity are tow factors is as illusory as that of the duality of body and soul.[30]

Siva and Sakti are the two poles of one thing. Tantra represents polarity but not duality. Siva and Sakti are not two ultimate Realities but they are identical. This identity has been profusely described in many Tantras. We here quote only one or two. In the Mahànirvàna Tantra Lord Siva emphatically tells Pàrvati that there is no difference between them.[31] The Suddha Siddhanta Paddhati of Goraksanàtha depicts the same truth by giving the illustration

of moon and moon light. As moon light is not different from moon and moon can not exist without moonlight in the same way Siva and Sakti are identical.[32]

This identity is also explained with the help of the illustration of creation. In the process of creation Siva is not able to do anything without Sakti. Siva is considered as corpse (Sava) devoid of Sakti (i). The very first verse of the Saundraya Laharì purports the same view. In which it is declared that without the union of Siva-Sakti no creation is possible. Not only that but when Siva unites with Sakti only then he usable to do anything.[33] The Today Tantra also reflect the same view.[34] We can't go ahead without quoting the words of Sree Ràmakrisna which are cited by Swami Prabhavananda. "Shri Ràmkrisna was wont to say that just as fire and its burning power are inseparable, so inseparable are Brahma and Sakti". When I meditate upon Reality as at rest, he once remarked, "that is, without the activities of creation, preservation and dissolution. I call it Brahman. When I meditate upon Reality as creative, I call it Sakti. In either case I am concerned with one and the same truth, the difference being only in the name and aspect.[35]

2. Macrocosm and Microcosm:

Hence Siva and Sakti become the invisible seed of the full grown up tree of universe. As the seed pervades in the branches, in the fruits of the tree likewise, Siva and Sakti also pervade in the universe and in the human body also. This is enough to raise a question about the relationship between the universe (Macrocosm) and the individual self (Microcosm). If there is a cold in the universe, we also feel coldness. If there is a heat, we also feel heat in the body. How is it possible ? Tantra has found out that whatever is in universe also resides in human body. The third chapter of the Siddha-Siddhànta paddhati of Goràkanath is completely devoted to this aspect. The slighest change in universe consequently reflects in body. Thus Tantra accepts the identity between macrocosm and microcosm on which the whole astrology is based.

Being a replica of universe, body contains all whatever there

is in the universe. Hence for the realization of Reality behind the universe, it is not necessary to roam into the world. Body is the best means for realization. The citation of the Ratnasara Tantra which is quoted by Ajit Mookerji is very suggestive. "He who realizes the truth of the body can then come to know the truth of the universe."[36]

3. Concrete and positive view of Reality:

This also reflects the view of Tantra about the nature of Reality. For Tantra, Reality is not an abstract entity but can be realized through physical or mortal body. Body is not merely a gross product of Prakriti but is a divine gift of nature and because of this, the Tantra like Kularnava declares body as the temple of God.[37] This reflects the positive view of Tantra regarding body element which is highly neglected by Jainism, Christianity and Buddhism.

This shows how human being enjoys great significance in Tantra tradition. The Kulàrnava Tantra has laid greater stress on this aspect. As Vishvasàra Tantra declares, "There is no birth like unto the human birth. Both Devas and pitras desire it. For the Jiva, the human body is out of all bodies, the most difficult to come by. For this, it is said that human birth is attained with extreme difficulty".[38]

Indian philosophy believes that soul has to cross the cycle of births according to the deeds he has committed in previous life. Human birth is the only birth in which he gets complete sway over the birth cycle by doing selfless deeds. (Niskàma karma). To do anything with or without intension is a property of mind. Hence mind should be first controlled. It is not the worldly objects that bind us but the attitudes of mind toward it creates pleasure and pain. This is the wisdom and ignorance of this is the knot of nescience. The knot should be broken and that is the liberation (Moksa) advocated by Tantra.[39]

But how mind becomes the cause of pleasure and pain ? It is the mental disposition (Bhàva) which is responsible for this and for Tantra mental disposition is the property of mind.[40] Worldly objects are neither good nor bad. They are as it is. But is our mental disposition towards them which binds us or liberates. Scriptures like Dharma Sàstra discloses this truth by giving illustration of a person who kisses his wife and his daughter with the same limb but with different intention.[41] So it is the mental outlook which distorts the world and not anything else. This fact is beautifully depicted by the Kaulàvali Tantra which is cited in the Karpura Stava Ràja.[42]

So mind can be the means for both bondage as well as Salvatio. Among all the mental instincts, sex is generally considered as the most binding and powerful one. But Tantra has a healthy view regarding this. Tantra views sex as a positive force. There are two possibilities in the utilization of this force. If it is misused, it may prove to be a curse and a source of misery. At the same time if it is used properly with understanding it proves to be boon. To utilize it as a boon or curse depends upon us. Tantra accepts the positivity of sex energy to that extent that it becomes the source of Salvation. Tantra shows the way of sublimation of that instinct which is generally considered as the cause of downfall.[43]

In conclusion we say that Tantra lays greater stress on mental aspect. As it is declared in the Kulàrnava Tantra, if anything is done with the purity of mind even sin becomes virtue and phenomenal world becomes door to divinity.[44] It would be more proper to say that the approach of Tantra is to avoid the two extremes, that is renunciation and indulgence. Thus it shows the balanced and healthy view regarding world and its affairs.

From this we can conclude without having hesitation that the bricks of Tantra edifice are very sound and rational. But what is that which has distort or Shaken the foundation of the system of Tantra ?

It is nothing but misinterpretation of its symbolic language which is responsible for this. One may wish to know which are the symbols and how they are unduely justified. For this let us see some of the Tantric Symbols with their proper significance with the help of Tantra treatise.

E. Tàntric Symbolism:

It is a fact that the revealer of the epic Ramayana, the Valmiki

presided over by a goddess Lakini.

Anáháta - in the region of the heart. It is like a deep red lotus with twelve petals. Seat of air, it is presided over by goddess Kákini.

Visuddha or *Bhárati* - in the region of the neck. Seat of Sarasvati, it is grey and like a lotus of sixteen petals, presided over by goddess Lákini.

Àjñá - between the eyebrows. Also called *Paramakalá* or *Muktatriveni*, it is like a lotus of two petals white in colour. It is from this *cakra* that the three *nádis, Idá*, etc., spread out to different directions. Symbolised by the letters *Ha* and *ksa*, it is the seat of mind, presided over by goddess Hakini. The word *Àjña* means order, order of *guru* who is supposed to reside in it.

Cakrabheda or *Satcakrabheda* (literally meaning penetration of *Cakras*) means the manifestation or activation of Cakras; it is necessary for keeping the body fit and for the attainment of *Siddhis*. The six *Cakras* are identified in some Tantric works with the five elements and the mind[18]. This idea appears to have been based on the ancient Upanisadic theories; for example, the heart is compared to a lotus, and it is stated to have 101 *Nadis;* one of them penetrates the crown of the head; a man moving upward by it reaches immortality. In this connexion, the following Upanisads may be consulted; *Chandogya Upanisad*, VIII. I. I, viii.6.6, *Katha* vi.16, Prasna iii.6. Certain diagrams also are called *Cakras*. Different works differ in the names and number of *Cakras*. The *Sricakra* is often mentioned[19]. A Tantra, called *Cakrabheda* (Deccan College MS. No. 962 of 1884-87) mentions the following five *Cakras* used in Durgápájá according to *Kaulágama*.

Rajacakra, Mahácakra, Devacakra, Viracakra, Pasucakra (see *Catalogue*, vol. XVI on Tantra, p. 163). In another manuscript (Deccan College MS. No. 964 of 1887-91) some other *Cakras* are described as *Akadamacakra, Rnadhana, Sodhanacakra, Rasicakra, Naksatracakra* (*Catalogue*, vol. XVI

on Tantra, p. 251).

Sricakra[20], also called *Sriyantra* or *Tripuracakra*, connected with *Srividya*, has been described in verses, quoted in the *Samkara-Vijaya* of Anandagiri (Bib. Indica ed. 1868) p. 255 and in the *Setubandha* commentary on the *Nityásodasikarnava* (1.31-34) quoting from *Yamala* (probably *Rudrayamala*). The *Saundaryalahari* (verse 11) also describes it. A somewhat different description occurs in a work called *Devirahasya* (Deccan College MS. No. 490 of 1895-98). A description of the *Cakra* is as follows. A *Cakra* is to be drawn with the *bindu* in a small triangle. The *bindu* stands for *Sakti* or *Múlaprakrti* solidified. There are nine triangles five of which have their apex downward; these represents *Sakti*, and four, representing *Siva*, have their apex upward. The *bindu* is situated in the smallest triangle pointing downward. There are two pairs of triangles, then 14 triangles, then eight-petalled lotus, 16 petalled lotus, then 3 circles, then three boundary lines with four gates, these ten latter being the outer section of the *Yantra* and the lotuses of 8 and 16 petals being the inner section of the *Yantra*. There is a total of 43 angles. The part of the *Cakra* inside the boundary lines is called *bhupura*. The worship of *Yantra* is *bahiryaga*. *Antaryaga* is taking awakened *Kundalini* through the *Cakras*, from *Muladhara* to *Àjnácakra*, and then uniting it with Siva in the *Sahasrara-cakra*; the six *Cakras* are identified with the five elements and the mind.

Sahasrára Padma[21]

At the centre of the head is located the *Brahmarandhra* through which vital breath or life is supposed to exit at death. It is conceived as a multicoloured lotus of a thousand petals, facing downward.

The *Cakras*, according to the *Kaula* system, are as follows in the ascending order : *Nadicakra* in the *janmasthana*. Based on it is *Máyácakra* in the navel (from here it prevades everywhere), *Yogacakra* (in the heart, centre of yoga), *Bhedanacakra* (in the *tálu* region), *Dipticakra* (*Bindusthána* in between the eye-

positively. Not only that butalso gave a high status as a source of salvation.

We have see before that Tàntric view is out and out spiritual. It also views liñga in a spiritual manner. The Tantric text "Anubhava Sùtram" clearly declares the liñga as a source of creation and dissolution, that source is nothing but the Lord Siva Himself.[48] The another Tàntric text, the Vàtulsuddhàkhya Tantra also emphatically declares liñga as a creator and destroyer.[49]

This view is also supported by the Abhinava Gupta. In his Tantrà-loka, he declares that the wise man should consider liñga as a cause of creation and destruction. In the term linga, 'La' indicates dissolution (Laya) while 'Ga' stands for arrival (Àgamana). One should worship the Àtmalinga and avoid other lingas.[50] Not only above mentioned Tantras but puràna like Siva purana and liñga puràna also support the same view.

The Siva purana consider liñga as a first cause, the source of consciousness and substance of universe.[51] While according to the linga puràna, liàga is both the cause of dissolution and evolution.[52]

There are ample references in Tantra which suggest this meaning. The above mentioned references are enough to conclude that Tantra has not applied liñga as physical or gross phallus but as a prime cause of creation of universe. This view is also supported by Danielou, Alain, "When Hindus Worship the liñga, they do not deify a physical feature, they merely recognize the divine, eternal form manifest in the microcosm. It is the human phallus which is a divine emblem of the eternal causal form, the al pervading linga.[53]

A devotee worships linga. Like other forms of worship, this also secures some results. In other systems of Sàdhanà, Sàdhaka gains salvation through penance while Tàntric worship of linga is very positive in nature as it secures both indulgence and liberation. This uniqueness lies in the approach of Tantra towards sex. How it secures both that has been reflected in the view of karapàtriji, "Those who do not recognize the divine nature of the phallus, who do not measure the importance of sex ritual, who consider the act of love as low or contempatible or as a mere physical function, are bound to fail in their attempts at physical as well as

spiritual achievement. To ignore the sacredness of the linga is dangerous, whereas through its worship the joy of life (bhukti) and the joy of liberation (Mukti) are obtained.[54]

Having seen something about the liñga concept let us proceed with the other symbol which is also related with sex notion, that is, symbol Harmophrodite. (Ardhanàrisvara).

B. ***Ardhanàrìsvara:***

We have been discussing about symbolism. Our first symbol was liñga in which we have considered linga as a source of creation. But as we know, only liñga or male pole is not sufficient for any creation. Creation is a result of copulation which demands on the other pole, that is yoni, the female pole. Tantra represents the Synthesized form of liñga-yoni or Siva-Sakti through the symbol of Ardhanàrìsvara or half male-half female form.

The concept of Ardhanarisvara is not a fancy of Tantra seers but it also contains both spiritual and scientific significance. Universe is a creation. This pre-supposes its creator who contains both positive and negative or M/F poles. Tantra has projected this polarity in the Higher Reality. The Tantric treatise the Saundrya Lahari very emphatically and beautifully declares universe as an off-spring of the universal parents the Siva-Sakti.[55] Tantra symbolizes these two inseparable and identical aspects of the Higher Reality in the form of Ardhanàrisvara. The Vital Suddhakhya Tantra also affirms this fact. As it declares linga is Siva and yoni is Sakti. Their copulation is the result into universe.[56]

Not only Tantras but Vedas also have mentioned the different pairs for pre-creation. A list of the pairs have been mentioned by Aggarwal, Vàsudeva, in his book "Siva Mahadeva".

But what these pairs indicate ? According to Tantra, these pairs of opposite is nothing but the form of energy. We may coin any name like Nara-Nàri, Kumàra-kumari, Siva-Pàrvati etc. but al these can he reduced into one Higher Reality, that is, for Tantra, is energy. When the creative positive energy combines with the negative energy, interaction starts which results into creation. Zimmer, Henrich views this fact like this: "As the symbol of male

creative energy, the lingam is frequently combined with the primary symbol of female creative energy, the yoni, the later forming the base of the image with the former rising from its centre. This serves as a representation of the creative union that procreates and sustains the life of the universe. Liñgam and Yoni, Siva and his goddess, symbolize the antagonistic yet co-operative forces of the sexes. Their sacred Marriage (Greek : hieroes—gamos) is multifariously figured in the various traditions of world mytho-dlogy. They are the archetypal parents, Father and Mother of the world, themselves the first born of the pairs of opposites, first bifurcation of the primal cosmogenic reality, now re-united in productive harmony. Under the form of Father Heaven and Mother Earth they were known to the Greeks as Zeus and Hera, Uranos and Gaia, to the Chinese T'ien and Ti, Yang and Yin."[57]

Tantra projects the nature of Hermophrodite of Higher Reality in its manifestation, that is the objects of universe also. Being a part and parcel of the Higher Reality we also contain the same quality. Every male has female pole and female has male pole, in latent form. This Tantric truth has emerged out under the name of bi-sexuality in modern bio-physics. According to the law of bi-sexuality to tell somebody as mere male or female is opposed to the concept of bi-sexuality. We bifurcate the two sexes by the expressed pole. But in reality we are both male and female, Siva and Sakti.

Tantra is not only confined to the bi-sexuality but it has also located the exact place of male-female pole in the body where the bio-physics has yet to reach. According to the Tantra, the right side always represents male-sun or positive pole while the left side represents female moon or negative pole. In the Tripura Samhità. Devi declares, "The wise should know the basic fact that the female gene resides in the left side of all males. He can not discover the self when he is alienated from his own nature."[58]

Like liñga symbol, this has also been neglected on the ground that it is related with the sex drive. Tantra views sex as a means for realizing wholeness. Though we are infinite and whole, due to the lack of wisdom of it we constantly feel finiteness. That is why we always try to reach that wholeness. This fact is reflected by

the attraction of the opposite sex. Man tries to fell completeness by uniting with the outer woman. Likewise Woman also feels wholeness by the unification with outer man. Tantra says that satisfaction of sex drive is the only easiest way for realizing infinite because it is our nature. Suppression of it will create nothing but disorders and distortion. In the words of Mookerji, Ajit, "The composite figure of Siva and Parvati as half male and half female indicates that male and female elements are balanced in both of them. Full emancipation is dependent upon our realization of this fact.[59]

In conclusion we can say without having any doubt that the symbol of Ardhanarivara has nothing to do with gross physical form of sex. On the contrary, it leads us from gross to subtle. As Sree Majithia views this symbol, "According to Sociologist, the male and female secret has an external as well as internal aspect. To elevate himself to a higher plan of thought and existence, man should grasp the meaning of the concept `Ardhanarisvara'.[60]

Now let us proceed with the other misinterpreted symbol that is Yajña.

*C. **Yajña : Sacrifice :***

The first two discussed symbols linga and Ardhanarisvara are attached with sex notion. The third symbol which we are going to discuss is also partially related with it. The name of the symbol, as it is mentioned above is Yajña or sacrifice.

Tantra is way of sublimation from gross to subtle. According to Tantra, the pleasure which comes out from the physical copulation can be sublimated into the spiritual bliss. This is the real import of the Symbol Yajña.

Before going into the root, let as first see the etymological meaning of the term Yajña.* yaj is the root verb of this term which stands for propitiation.[61] For Tantra every act is a propitiation or worship of the Higher Reality. Even the action like copulation which we generally consider as low is viewed with veneration. Now let us see how this Yajña is performed externally and internally.

In the external formation of sacrifice, an altar is formed out

from special materials and by experts. Burning fire is placed inside the altar. During the performance of Yajña, clarified butter is constantly poured into the sacrificial fire. Sometimes animals are also used as an object of cblation for the satisfaction of diety. The Yajña takes place in the physical body. According to Tantra, body is an altar in which the some or elixir is being constantly dropped from the Sahasràr Cakra or brain. This elixir is being consumed by the fire situated in the navel region or the Manipura Cakra. Semen is the gross form of elixir or sona which is ejected maximum in quantity in intercourse. Constant or frequent section of semen naturally results into decay because semen is the very base of life. A Tàntric Sàdhaka retains this consumption through the Kundalini yoga or other Tàntric practises. This is the real Tàntric yajña which takes place within the body with the result that Sàdhaka enjoys the immortality.

Tàntric notion of yajña also leads one from the individuality to the universality. The concept of Yajña is the core of the Sàdhànà aspect. In Sàdhanà, Sadhaka offers many objects like flowers, lamp of fire, fragrant powder, various types of corns namely Till, Cooked rice, Java, milk etc. But in Tantra Sadhana there is no need to offer all these things in gross form. Because a Sadhaka mentally offers all the five elemental forces or the five gross elements (Panca Mahàbhùta) namely Earth (Prithvi), Water (Àp), Fire (Teja), Vàyu (Air) and Ether (Àkàsa) in the place of flower, lamp, powder etc. Whatever he does physically that is not important in Tantra Sàdhanà but he is mentally attuned with the universe and offers it to desired diety. This kind of yajña removes the boundary of limitations and Sàdhaka feels identity with the entire cosmos.

Now let us see what seems objectionable to lay man in this symbol. As we have mentioned, in Sacrifice, sometimes animals are also offered. But Tantra has never taken the gross animals. This misinterpretation happens due to lack of proper knowledge of Tàntric meaning of animal. The Tantra like Yogini Tantra, Anadakalpa etc. have clearly mentioned that the animals like vice should be killed with the sword of knowledge.[62] From this reference we can say without having doubt that if we take

the real meaning of ablation, there is nothing objectionable. On the contrary the proper view leads one to the infinite from finite or from individuality to universality.

Now apart from these symbols, which are largely related with sex concept, there are also some symbols which are highly significant in the Tàntric Sàdhanà. Among them, Symbol of 5 M's is the basic one. Now let us see about it.

*D. **Panca makara: 5 M's:***

The misinterpretation of the Symbol 5 M's plays prominent role in the degeneration of the Tàntric tradition and system. In Tantrism, there are also some sub-sects namely, Vàmàcàra, Daksinàcàra, Divyacara etc. Among them 5 M's. comes under the title Vamacara. Let us see first why it is known as 5 M's. It is known as so because either are five items in it start with the syllable 'M' that is why it is recognized as 5 M's. These are namely Madya (Wine), Màmsa (meat), Matsya (Fish), Mudrà (Grain) and Maithuna (Copulation). Let us see each of the syllable respectively.

*i. **Madya—Wine:***

Madya means wine. The inherent quality of Madya is to make man aloof from the outer world. To forget the frustration created from the machine age, man resorts to take wine, which gives him temporary relief.

Madya is not utilized in Tantra in the sense of wine. In Tantra madya is not a liquor but as the Kulàrnava Tantra declares, it is an energy.[63] All of us have a treasure of energy which is hidden in our body. Tantra shows the approach of awakening of it. Sàdhaka, who awakens the centres of energy (Cakra) releases his senses from the engrossment (Pàsa) of the outer world. The utilization of this Tàntric Madya results into not in a temporary relief as it so happens in the gross wine but it gives life-time bliss to the Sàdhaka. By doing so he yokes his self with his original nature, that is Siva or limitless infinite element. The peculiarity of Tàntric madya is that, as the Kulàrnava Tantra declares it leads Sàdhaka to Brahman.[64] or a state known as Bràhmi sthiti (*i.e.* identity with ulti-

mate Reality).

Hence for Tantra, Madya is not a wine and Tantric Sàdhaka is not a drunkard but he is a worshipper of Sakti or energy.

ii. ***Màmsa—Meat:***

The meaning of Màmsa is meat. It is meat. It is one of the seven components of the body i.e. rakta (Blood), Rasa (Essence), Màmsa (Meat), Majja (Veins), Asthi (Bone), Sukra (Semen) and Meda (Marrow). Meat is utilized for food purpose by animals as well as human beings. But how this meat is related with Tantra ?

In the Tantric pujà, meat of an animal, sometimes of a human being also is offered to a deity for the satisfaction of diety. But to utilize a gross meat is not consistent with the Tàntric meaning of meat. What is then the Tàntric meaning of meat one may question.

Generally, we get meat by killing the animal. In Tantra whenever the term animal is used, lit does not indicate animal like goat, donkey, deer etc. In Tantra, man in a natural state is considered as Pasu or an animal. To sacrifice this animal means to raise man from his natural state to a Supra natural state or even to the spiritual state. Offering meat means process of sublimation, from gross to subtle. According to the kulàrnava Tantra those who does so is the real eater of meat and rest are the killers of life.

So Tantra has never favoured the killing of any gross animal but one has to kill his animal like gross instincts.

iii. **Matsya-Fish:**

Matsya stands for fish. In Tantra it symbolically represents mind and prana, the Vital force.

As fish floats in the water, mind also floats in the sea of sense objects. Mind always moves from one sense object to the other and due to its constant movement it loose its powers. So far the channelization of mental powers, according to the Tantra, mid should be a entrapped by the net of Sàdhanà.*

The another subtle meaning of Matsya is prana or vital force. Vayu (air) is the gross form of it. As has been explained in the

Heaths yoga pradipika, mind and pràna follow one another. By controlling the one, another can automatically be controlled.* So here like mind, pràna is also considered as fish. But how Tantra considers prana as fish one may wish to know.

According to the Tantra, though prana pervades in the entire body; we breath, which is the grossform of pràna through right and left nostrils which in terms of Tantra known as Pingala, the sun and Idà, the moon respectively. In the Yougic terms, life span depends upon the amount of Pràna consumed through respiration. The more amount of it we utilize, we can enjoy more life or longevity. Pràna floats either in Pinglà or in Idà which we feel it in the form of respiration. So to minimize the amount of respiration or in other words to enjoy longevity one has to control the prana, which moves like a fish in Idà and pingla.

From this we can conclusively say that the Tàntric meaning of Matsya is totally different from the gross one.

iv. ***Mudrà—Grain:***

Mudrà means grain or cooked food. The root verb of Mudrà is mud means to please.[67] We eat food for the sustenance of life without which our body can not persist. Food nourishes body and with the result body becomes healthy and with healthy body, we enjoy all pleasures.

Tantra has not taken only the gross meaning of Mudrà. According to it, in the realm of Sàdhanà, the spiritual body of a Sàdhaka should be strengthened by the spiritual food like Jñàna Vairagya, Tapa etc. The Tantra tattava prakàsa has mentioned eight types of Mudra or grain like desire, greed, anger, greed anger, lust etc..., which should be cooked or sublimated into the fire of Brahman.[68] This is the real food of Sàdhaka by which he sustains his spiritual life. So this is the Tàntric meaning of Mudrà.

Mudrà also is a part of Tantra Sàdhanà and there it is a means for identifying spiritually various parts of the body with cosmic force or energy. So in Tantra, Mudra is not merely a cooked food but it also contains spiritual meaning.

v. ***Maithuna- Copulation:***

Maithuna indicates copulation. Copulation is an union of male

and female; the opposite poles required to be brought together for the purpose of creation by nature.

Tantra has presented the subtle meaning of creation, that is, spiritual creation for which two opposite poles are required. These two poles are Siva and Sakti. Siva resides at the Sahasrara (brain) while Sakti at the Mùlàdhàra Cakra (pelvic region). In between these two there are six centres of energy around the spinal cord. The energy which resides at the Mùlàdhàra Cakra awakens and penetrates all the centres and unites with Siva at the Sahasràra Cakra. This is the real Tàntric maithuna or copulation which occurs in the Sàdhka.[69]

So it is not a gross maithuna or copulation taking place between two physical bodies but it is a spiritual communion with Siva and Sakti which gives birth or transforms the whole personality of a Sadhaka.

With the help of Tàntric treatise, we have tried to see the correct meaning of Tàntra symbols. Tantric way of Sadhana is so effective which gives quick results. So to avoid misuse of it, this system is armoured in the symbolic terminology. So symbols are designed to maintain its secrecy. But due to lack of its proper knowledge, a distortion takes place into the Tantra system.

We could see from the description, of the symbol that there is a World-wide difference between a gross meaning and a Tàntric meaning. The symbols like linga, Ardhanàrisvara, Maithuna etc. are largely distorted because of their relevance with sex notion. We consider sex as a cause degeneration but as the Kulàrnava says that which brings about degeneration can as well be a means for sublimation.[70] Thus the subtle meaning of symbol is enough to decide its soundness.

Conclusion:

Body is the only means for achieving any goal. Disease proves to be obstacle in the path of gaining the goal. Tantra is a Sàdhanà, system. In the way of Sàdhanà, Sàdhaka has to face many physical disorders and mental disturbances. Tantra has not over looked this fact. To come out from this, it has mentioned certain processes which are designed for strengthening body mind complex and thereby fortifying the instrument for achieving all goals physical as well as supra physical.

If we glace over the content of the first chapter with a view to examine the therapeutic aspect of it, will be found highly significant. The very definition of Tantra reflects its therapeutic aspect. As we have seen, one of the meaning of Tantra according to the Sabdakalpadruma is medicine (ousadhi). The other meaning liberation is also deal with this aspect. It liberates Sàdhaka from the physical and mental ailments. How Tantra does this that we have already indicated as and when we have found an opportunity. Still however by way of stating the investigations we have found clearly, we would like to recapitulated briefly as follows:

Tantra does this by two ways: One by the cultivation of strong will power and second, by the utilization of pàrad or mercury and its preparations.

As has been accepted, generally everybody has got its own medicine, that is, its power of inbuilt resistance against attacks from disease. This can be further cultivated by the cultivation of strong willpower. From the principles of Tantra we could see that, Tantra Sàdhanà is nothing but the awakening of inner powers of senses, body and mind. Willpower is the key of all powers. With the cultivation of it, one can open doors to the other latent powers. The power of resistance against diseases is also included within it.

Tantra also does this same job by the utilization of mercury (pàrada) and its preparations. Mercury is considered as highly medicinal metal. But is can not be used in a natural form because of its poisonous nature. Tàntric seers have found out this fact five thousand years back and also worked out the process (Samskàra) to make mercury fit for medicinal use.

Lord Siva is considered as the originator of this process of alchemy who is also the reveller of Tantra. With the help of these two only a Hatha yogi or a Tàntric Sàdhaka survived on the snowy summits of mountains without having any antibiotic drugs. This is but the physical side of Tàntric way of dealing with bodily ail-

ments. We now turn to its mental side.

Symbol and their therapeutic value:

As is the case with Pàrada or mercury in strengthening body so also, Tantra has a distinct medicine for mental ailments. And it is surprising to note that Tantra uses psychological symbols or linguistical alphabets as symbols for curing the mental diseases by cultivating inner potent mental powers.

Symbols are also highly significant in this regards in lying stress on mental aspect. Mind plays prominent role in mental and physical diseases. Mental disturbances are expressed sometimes in a physical disorders or physical disturbance sometimes makes mind weak. Thus all our diseases are psycho-somatic. Being a subtler than body, mind's effect on body is felt more powerful. Tantra has recognized this fact much earlier than we started talking about psycho-somatic aspect of disease.

The Tàntrics prescribe the use of symbol for making mind calm and positive by concentrating it on syllables or figures of particular types. It is undisturbed and concentrated mind which is a source of creative imagination or all the creativity of mind. Tàntric Sàdhanà is based on imagination. Sàdhaka has to positively think that he is offering this or that object. This positive thinking also helps as therapy if the mind is diseased. The theory of auto-suggestion in psychology is highly related with this aspect. In the process of auto-suggestion patient gives strong suggestion or he imagines himself quite healthy very powerfully. This process gives relief to patient and gradually helps in curing himself from diseases. Tàntric Sàdhanà through symbols strengthens the positive powers of imaginations which Sàdhaka can utilize as a therapy for himself and also can be used as therapeutic means for curing others.

FOOTNOTE

1. Tan, Tanyate, Pànini, vi, 4, 44—to extend, to spread. Taken from the dictionary of Sir Monier Williams, p. 435, Oriental Publishers, Delhi-6.
2. Tanyate Vistàryate Jànan anena iti Tantram. Cited by Shri Ram Sharma, Tantra Vijñàna (Hindi), Part I, p. 171. Published by Samskrit Sansthana.
3. In the Tantra Sàdhanà, there is a Mantra in which Sàdhaka or a practitioner mentally offers the earth element of the universe as a fragrance of flower. (Lam Prithvitàtt vatmakam gandham parkalpayàmi) Like wise he offers all the five elements of the universe in his worship. In doing so, he has to expand his area of imagination as far as possible till he mentally offers the entire universe to his desired deity.
4. Singh, Lalan Prasad. Tantra: Its Mystic and Scientific basis, p. 1, Concept Publishing Company, Delhi 1976.
5. Tanute Tràyate Nityam Tantramitham Vidurbudhahà.I H.P. Sastri. Nep II, p. 69. Cited by Shree Chakravarti, Chintaharan, Tantras—studies on their religion and literature, p. 2, Punthi Pustak, Calcutta-4, 1963.
6. Tanoti Vipulànarthàn tattvamantram samnvitàm Tranam cakurute yasmàt tantramithamabhidhtyate. Kamika Tantra, Cited by Shah Dhirajlal T. Tàntro nu. Tàrana (Gujaràti), Jain Sàhitya Mandir, 1961.
7. Tanoti tanyate iti và I Ousadhi, Sidhànta Sabdakalpadruma, Part II, pp. 584-85, Motilal Banarsidas, Delhi, 1961.
8. Geden A. S., Encyclopedia of Religion and Ethics, Edited by Hastings, Vol. 8, p. 193, Vol. XII.
9. Sàrìrakamimanàsà bhàsya of Samkaràcàrya. Commentry on the Brahma Sutra 2.2.32 Sarvathànu papattesca I
10. Àgamonama àñityupsargàta gam dhatoh aca pratyaye nisapannah tantra Sastrarupoartha avabodhakah I
11. Àgatam Pancavakatràtta gatam ca girijànane I

    Matam Ca vàsudeasya tasmàt Àgamaucyate
12. Singh, Lalan Prasad. Tantra—Its Mystic and Scientific basis, p. 2. Concept Publishing Company, Delhi, 1976.
13. Avalon, Arthur, Principles of Tantra, Part I, p. 99, Preface. Ganesh

and Co., Madras, 1969.

14. Dasgupta, Shashi Bhusan, Aspects of Indian Religious Thought, p. 148. A. Mukherjee and Co., Calcutta 1957.
15. Kundu, Nundo Lall, Non-Dualism in Saiva and Sàkta philosophy, p. 3 (Who has cited from Preface to pre-historic ancient Hindu-Indian by Donald A. Mackenzie) Sri Bhairabi Jogeswari Math, Calcutta.
16. Ghose, N. N., Early history of India, p. 17. The Indian Press (Pub.) Private Ltd., 1960, Fourth edition.
17. Singh, Lalan Prasad, Tantra—Its Mystic and Scientific basis, p4. Concept Publishing Co., Delhi 1976, First Edition.
18. Review of Ram Chandra Rao's book 'The truth about Tantra' by S. K. Ram Chandra. Published in 'The Times of India', April 19, Sunday, 1981.
19. Kundu, Nundo Lall, Non-Dualism in Saiva and Sàkta philosophy, p. 8. Sri Bhairabi Jogeswari Math, Calcutta.
20. Ghose N. N., Early history of India, p. 16. Indian Press (Pub.) Private Ltd., Allahabad, 1960, Fourth Edition.
21. Krite Srutyuktàchàrastretàyàng Smrtisam-bhavah I

    Dvàpare tu purànoktang Kalau àgamlakevalam II

    Taken from the Principles of Tantra, Arthur Avalon, Part I, p. 36, Introduction. Ganesh and Company.
22. Arthur Avalon, Principles of Tantra, Part I, p. 48. Ganesh and Company.
23. Chakravarty, Chintaharan, 'The Tantras Studies on their religion and literature', p. 2. Punthi Pustak, Calcutta 1963, First Edition.
24. Singh, Lalan Prasad, Tantra—Its Mystic and Scientific basis, p. 9. Concept Publishing Company, Delhi 1976, First Edition.
25. Ibid., p. 9.
26. Avalon, Arthur, Principles of Tantra, p. 110, Part I. Ganesh and Company, Madras, 1969, Fourth Edition.
27. Chambers Twentieth Century dictionary. Edited by A. M. Macdonald B.A. (O'xan), p. 1035, Allied Publishers Private Ltd., 1974.
28. Sivasaktyoh jàyàpatinyàyena jàyayà Saktya Yuktascat

prapancarupasantanam nirmàtum Saknoti, tayà viyuktascet na Sknoti iti

29. Tvam màtà sarva bhùtànàm pità caaham Sanàtanah I

    Dvyosca yo raso devi mahà maithuna sambhavah II

    Rasàrnava Tantra. Edited by Panta, Taràनanda, Patal I, p. 34. Chaukhamba Sanskrit Series, 1939.
30. Mookerji, Ajit, Tantra Asana—A way to self-realization, p. 62. Published by Ravi Kumar, 1965, First Edition.
31. Mama rùpàsi devi tvam na bhedosti tvyà mama I

    The Mahànirvàna Tantra. Edited by Avalon, Arthur, Chaps. 1-95, p. 9. Motilal Banarasidas, Delhi, Reprinted 1977.
32. Sivasyàbhyàntare Saktih Sakterabhyantarah Sivah I

    Antarm naiva jàniyàccandracandrikayoriv.

    Siddha-Siddhànta-Paddhati and other works of the Nàth Yogis. By Smt. Mallik, kalyani. Upadesa-4-26, p. 21. Poona oriental Book House, Poona, 1954.
33. Sivahsaktyà yukto yadi bhavati Saktah Prabhvitum na cedevam devo na kualu kusalah Spanditymapi I

    Sundrya Lahari Verse—I. Sri Sañkara Bhagavatpàdàchàrya. Edited by Kuppuswami, A. The Ministry of Education & Social Welfare, Government of India, 1976.
34. Yasmin tyaktà Mahàkali Saktihìnàh Sadàsivah I

    Saktyà yuto yadà devi, tadaiv Sivarùpakàh I

    Saktihine Savah Sàksàt purusatvam na muncati II

    Todal Tantra, taken from karpùra Stavaràja (Hind) by Mahàkàla, p. 60.

    Motilal Banarsidas.
35. Swami Prabavananda. The Sipritual Heritage of India, pp. 14-45.

    Georage Allen and Unwin Ltd., London, 1962, First Edition.
36. Mookerji, Ajit. Tantra Asana—A way to self realization, p. 16. Published by Ravikumara, 1965. First Edition.
37. Deha devàlayo devi jivo devah Sadàsivah I

    The Kulàrnava Tantra. Ullasa—9-41.

38. Visvasàra Tantra. Cited by Avalon, Arthur. Principles of Tantra, Part I, p. 118, Ganesh and Company, 1969.

39. Ajñàna granthibhedo yah-Sa moksa iti Kathyate I

Sarvajñabhairava Tantra. Taken from Lupta àgama Samgraha.

40. Bhàvastu mànaso dharm Sabdasya hi Katham bhavet. Nigama Kalpananda. Cited by Dikshit, Sadasiva in Karpùra Stava Ràja of Mahakala, p. 84, Motilal Banarsidas.

41. Mana eva manusyànàm Kàranam bandha moksayoh I

Yathaivalingità Kàntà tathaivaliñgità Sutà I

Dharma Sàstra. Quoted in the Karpùra Stava Ràja, p. 34.

42. Ata eva yada yasya bhavana kutsita bhavet I

Tada dosaya bhavati nanyatha dusanam Kvacit.

Kaulavali Tantra. Cited in karpura Stava Raja, p. 34.

43. Yaireva patanam dravyaih Siddhihitaiheva Caudità I

The Kulàrnava Tantra. 5-48.

44. Bhogo yogàyate Sàksàt patakam sukrutàyate

Moksàyate ca Sansàrah Kuladharma Ku klesvari I

Ibid. 2-24.

45. Danielou, Alain. Hindu Polytheism. Routledge and Kegan Paul. London. 1964. First Edition.

46. Vastumàtram tu yaddrasyam Samsàre triguna hi tat II 69 II Drasyam ca nirgunam loke na bhùtam no bhavisyati I Nirgunah Parmàtmàssou na tu drsyah Kadàcana II 70 II

Vyàs, Krusna Dwaipàyana. Srimad Devi Bhàgavatam. 3.6.69-70. Edited by Pandey Ràmateja Pandita Pustakàlaya, Kàshi 1956.

47. Gavàm Sarvàñajam Ksìram Streveta Stana-Mukhàd Yatha I

Tathà Sarvagato devah pratimàdisu ràjate II

The Kulàrnava Tantra 6-75.

48. Liyate gamyate yatra yena sarvam caracaram II

Tadetadliñgamitiyuktam liñgatattva paràyanaih I

Layagatyartha yohetuhùtatvat Sarvadehinam II

Lingamitiucyate Sàksàtsivah Sakalaniskalah II Anubhava Sùtram.

Adhikaran—3. Verse 3-4. Yogatantra-Granthmala (3) Edited by Shukla, Badrinath Part-I. Varanaseya Sanskrit Visva Vidhyalya, first Edition 1970.

49. a) Liñgat Sarvam Samutpannam Layam tasmin Prakìrtitaml

Vàtul Suddhàkhyà Tantra 1-51.

b). Linge tu jàyate Sarvam jagat Sthavàrajangam II

Ibid. 1-72.

Taken from Yogatantra-Granthmàlà (3), p. 181.

50. Liñga Sabdena Vidvànsah Srustisamhàra Kàranam I

layàdàgamanàccahubhàvànam padama vyam I

Tantrakaloka-4/131.

Mrucchailadhatyratnàdibhvam linga na pùjayet I

Yajedadhyàtmikam liñgam yatra linam Caràcram

Bahiliàgasya liñgatvamanenàdhisthitam yatah

Tantraloka—5/120

Mishra, Janardana, Bhàrtiya Pratika Vidyà, pp. 106, 107, Bihara Rastrabhasa Parisada, Patnà, 1959.

51. Lokam Liñgvamakam Jñàtva liñga Yostpyate hi màma I

Na me tasmàt priyatarah Priya ka Vidhyate Kvacita

Shiva Puràna.

52. Layam gacchati bhùtàni Samsàre nikhil yatah I

srustikàle punah Srutihtasmàt liñgamudà hatam II

Linga Puràna.

53. Danielou, Alain. Hindu Polytheism, p. 127, Routledge and Kegan Paul.

54. Ibid.

55. Sivasaktyoh jàyàpatinyàyena Jàyayà Sàktya Yuktasceta prapancarùpa Santànam nirmàtum Saknoti.

Saundrya Lahari, Vàcyàrtha of the First Verse, p. 2.

56. Lingam Siva iti jñeyath pìthath Saktihi udàhàta I

Yoni liñgaprakàrena jagatsrustayartha Karanam II

The Vàtul Suddhàkhya Tantra, 1-69.

57. Zimmer, Henrich. "Myths and Symbols in Indian art and civilization, p. 127. Edited by Joseph Campbell. The Bollingen Series, VI. 1946.

58. Etàdi manusyatvàvicchinnàdi bhedàhà Vàmàbhàge mama aksunna nivàsah I

    Evam tad Buddhe Svayameva nirdesàh iti ardhanàri Svaratvena mahapuruso Vidyate I

    Tripur Samhità. Translationand Verse taken from the Great Yogic Sermon by Majithia Surendra Singh, p. 32, Allied Publishers, 1969.

59. Mookerji, Ajit, Tantra Asana—A way to self realization, p. 57. Published by Ravi Kumar, First Edition, 1965.

60. Majithis Surendra Singh, 'The Great Yogic Sermon', p. 32.

61. yaj = µ worship or propitiate. Samskruta Sabdàrtha Koustabha.

    Edited by Sharma, Dwàrkàprasàd, p. 948, Ramnàràyana Làl Beniprasàda, Third Edition.

62. Punyàpunya pasum hatvà jñàna khadagena yogivata I yogini Tantra.

    Sri Ram Sharma. Tantra mahàvijñàna (Hindi), Part I, p. 253.

63. Surà Saktih Sivo mamsam tadbhoktà bhairavah svyam I

    The Kulàrnava Tantra 5.79.

64. Madirà brahmagàh proktah cittsodhana Sàdhanà I

    The Kulàrnava Tantra 5-41.

65. Manasà caindriyaganam Samyamyàtmani yojayet I

    Taken from Tantra Mahàvijñàna (Hindi), Sharma, Sri Ràma,p. 261.

66. Cale vàte calam cittam niscale niscalam bhavet I

    The Hatha yoga Pradipikà 2.2. Translated into English by sinh, Pancham, p. 13. Oriental Books Reprint Corporation, 1975.

67. Mudam Kurvanti devànàm manànsi dràvayanti ca I

    Tasmànmudrà iti khyàtà darsitavyàh Kulesvari.

    The Kulàrnava Tantra 17-57.

68. Àsatrusnàjugupsàbhaya Visdaghrunàmànalajjà prakopàh I

    Brahmàgnavasta mudràh parasukrutijanah pacyamànàh samantàt I

    Tantra Mahàvijñàna, Sri Ràma Sharma, p. 264, Part I (Hindi), Samskruti Samsthàna, Bareli.

69. Paràsktiyàtma maithunam samyogànanda nirbhara

    The kulàrnava Tantra 5-112.

70. Yaireva Patanam dravyaih Siddhilitaih eva caudità I

    Ibid 5-48.

Chapter-2

The Six Systems of Yoga

Chapter-2

Sankhya and Yoga, Mimamsa and Vedanta, Vaisesika and Nyàya, the six classic systems, philosophies, or more literally "points of view" (*darsanas;* from the root drs, "to see"), are regarded as the six aspects of a single orthodox tradition. Though apparently and even overtly contradictory, they are understood to be complementary projections of the one truth on various planes of consciousness, valid intuitions from differing points of view-like the experiences of the seven blind men feeling the elephant, in the popular Buddhist fable. The founders, actual or supposed - Kapila, Patañajali, jaimini, Vyàsa, Gautama, and Kanàda-should probably be regarded rather as schools than as individuals. Nothing is known of them but their names. Their sutras stand at the beginning of a copious literature of commentators, yet are themselves but the last terms of a long foregoing period of discussion, each of them including arguments against all the others. Moreover, without the commentaries the texts would be unintelligible: they are not the self-sufficient works of independent thinkers, but mnemonic "threads" (*sùtras*) for the guidance of oral teaching in the ancient Indian style of the guru and his adhikàrin.[1]

SÀNKHYA and YOGA have been discussed *supra*, pp. 280-332. They treat of the hierarchy of the principles (tattvas) that proceed from the effects of purusa in prakrti and support the experiences of dream and waking consciousness.

The MIMÀMSA and VEDÀNTA likewise belong together, both representing the point of view of the "Fourth" (*turiya*) that transcendent nondula principle (*brahman*) which is beyond the province of the world-supporting duad (*purusa-prakrti*). The Vedànta has been discussed, supra, pp. 409-463, as the final truth or "end" (*anta*) of the Vedas; the Mìmàmsà is concerned with a clarification of the liturgical aspect of the same sacred books. Indeed, the term mimamsa- meaning, literally, "deep thought, consideration, reflection, exposition," and when applied to philoso-

phy, "reflection on, or exposition of, the Vedas"-properly is applied to both of these philosophies: respectively, as 1. *Pùrva-mimàsà* ("the first reflection; exposition of the first part [of the Vedas]") or *karma-mimàmsà* ("the study of [ritual] action") and 2. uttara-mimamsa ("the second reflection; exposition of the second part [of the Vedas]") or *brahma-mimàmsà* ("the contemplation of Brahman").

Pùrva-mìmàmsà, Karma-mìmàmsà, or more usually simply the Mimàmsà, is a kind of scholastic, priestly science, which defines the orthodox patterns of Bràhmanic liturgical life. These inherited patterns are not always clearly designated in the Vedas themselves; hence already in the later Bràhmanas[2] the term *mìmàmsà* occurs, where it already denotes a discussion of some point of ritual practice. During the following centuries, with the proliferation of variant priestly readings, the demand for this science of definitive reasoning must have increased. Somewhere between 200 and 450 A.D.- that is to say, about the time of the crystallization of the Vedanta-its findings were summarized in the *Pùrvamìmàmsà-sùtra* of Jaimini; but this basic textbook presupposes a long history of argument. "There is evidence," states A.B. Keith, "that the science was in full vogue as early as the middle of the third century B.C.[3]

The method of the Purvamimamsa-sutra resembles somewhat that of Thomas Aquinas' scholastic Summa Theologica. Its elementary unit, or subdivision, is the adhikarana ("heading"), which falls into five parts: first, a proposition is formulated; next, the doubt as to its correctness is refuted; third, the erroneous methods of treating it are exhibited; fourth , these are refuted; and finally, the true solution is presented as the inevitable conclusion of the entire discussion.[4] For example, in Sutra, I two propositions are presented: 1. that Vedic study is obligatory for the upper castes; and 2. that Dharma is a proper subject for study. The first proposition is found to be self-evident in the Vedic precepts, "One should study the Veda" and "One should perform the ritual of the final bath after studying the Veda." A doubt arises, however, with respect to the second proposition, since it may be asked whether one should perform the ritual of the bath immediately after learning the Vedas, and so terminate one's period of studentship.

The prima facie view is that the bath should immediately follow the learning of the Veda. The reply is that the real study of the Veda is not satisfied by a mere reading of the text. The true conclusion, consequently, is that the final bath should be postponed until a study of Dharma has brought the student's understanding of the Veda to a state of perfection. Jaimini's volume contains some nine hundred and fifteen of these adhikaranas, organized in twelve books.[5]

The Mìmàmsà darsana supports a theory of the infallibility of the Vedas and a theory of meaning as inherent in sound: Sanskrit, the holy language of the Vedas, that is to say, is not a historical tongue based on convention, but an emanation of Being (sat) in sound (sabda); hence the power of the sacred mantras and of the Vedic hymns to touch the quick of truth and so the work magic. It is from this potency that the effects of the sacrifice are derived, not from divine intervention; for though the offerings are addressed to deities, the deities are themselves supported by the power of the sacrifice. "The Mìmàmsà," writes Garbe, "does not recognize the existence of God. Nevertheless this fact interferes as little here as in the Sankhya and the other systems with the belief in the supernatural beings of the popular Indian faith."[6] Also rejected is the idea of the periodic creation and dissolution of all things. There is a constant process of becoming and passing away, but no ground for the systematization of this process in terms of cycles of evolution and involution.[7] Moreover, arguing specifically against the sunyavada of the Mahayana, the Mimamsa doctrine of knowledge affirms the world as real.[8] This darsana stands in close relationship to Indian law, since its chief object is "to determine injuctions, which are distinct from those of civil law mainly in the fact that they deal with sacrificial rather than civil obligations, and are enforced by spiritual rather than temporal penalties.[9]

VAISESIKA and NYÀYA, cosmology and logic, the remaining brace of the six philosophies, treat of the data of waking consciousness from the point of view of waking consciousness itself, and are consequently closer in spirit and character than the other Indian darsanas to the academic tradition of the West.

The legendary founder of the Vaisesika, Kanada (also known as Kanabhaksa and Kanabhuj, all three names meaning "atom eater"), is supposed to have flourished c. 200-400 A.D.[10] His textbook, the Vàisesika-sùtra ("the sutras, or precepts, showing the differences, distinctive characteristics, or manifest nature, of individual things"), distinguishes in nature five categories (*padàrthas*): 1. substance (*dravya*), comprising earth, water, fire, air, ether, time, space, soul (*àtman*),[11] and mind (*manas*); 2. quality (*guna*), comprising color, taste, smell, touch (with temperature), number, extension individuality, connection, separation, priority, posterity, knowledge, joy, pain, desire, aversion, and will;[12] 3. movement and action (*karma*); 4. association (*sàmànya*); 5. difference visesa); and 6. inherence (samavaya).[13] The Vaisesika derives its name from category 5, visesa, "difference," because it is an atomistic doctrine (whence the nicknames of its legendary founder). The atoms of the several substances have no extension, yet in combination become extensive and visible. During the periods of world dissolution between the cosmogonic cycles, they are not combined; hence there is then no visible world. The souls, nevertheless, retain their merit and demerit, and in consequence unite, presently, with the various atoms. This renews the movement of the atoms and begins a new cycle of creation. The continuous wanderings and activities of the souls in the manifest world ultimately fatigue them, and so a night, a cosmic night of dissolution, is necessary for their refreshment. The unions of the atoms dissolve, and the universe disappears.

"Both souls and the organ of thought are eternal substances," writes Garbe, describing the psychology peculiar to this system; "but the soul is all-pervading, *i.e.*, not bound down to time and space, while the organ of thought is an atom. The latter is the intermediary between the soul and the senses, since urged by the soul it be takes itself on each occasion to that sense through which the soul desires to perceive or to act.... If it rests motionless in the soul, the union of the latter with the senses ends, and no perception or act or experience is possible... If the organ of thought were omnipresent like the soul, or if the soul could enter into immediate relation with the objects of knowledge, all objects

would be simultaneously perceived. As the organ of thought, on the one hand, imparts the quickening power to the soul, so, on the other, it acts as a kind of check by preventing the soul from exercising more than one function at the same time."[14]

Nyaya, logic, the sixth of the classical systems, is attributed to a shadowy figure, Gautama-nicknamed Aksapàda, "the foot-eyed," that is to say. "with his eyes fixed on his feet" -whose textbook, the *Nyaya-sùtra*, composed perhaps as early as 150 B.C.,[15] but more probably between 200 and 450 A.D.,[16] parallels the Vaisesika in its atomic doctrine, cosmology, and psychology, but is devoted principally to the science of logic. Four sources of true knowledge are recognized: 1. perception (*pratyaksa*), 2. inference (*anumàna*), 3. analogy (*upamàna*), and 4. credible testimony (*sabda*). Inference, the sole reliable means to philosophical knowledge, is of three kinds: 1. inference from cause to effect (*pùrvavat*), 2. inference from effect to cause (*sesavat*), and 3. reasoning from perception to abstract principle (*sàmànyato drsta*).Three kinds of cause are recognized: 1. the material or inhering cause (upàdàna-kàrana, samavàyi-kàrana), e.g., in the case of a carpet, its threads; 2. the noninhering or formal cause (*asamàvayi-kàrana*), in the case of the carpet, the arrangement and knotting of its threads; and 3. the effective or instrumental cause (*nimitta-kàrana*): the weaver's tools. The syllogism of the Nyàya darsana comprises five members: 1. the proposition (*pratijñà*), e.g., there is a fire on the mountain; 2. the cause (*hetu*), for the mountain smokes; 3. the exemplification (*drstànta*), wherever there is smoke there is fire, as, for example, on the hearth in the kitchen; 4. the recapitulation of the cause (upanaya), the mountain smokes; and 5. the conclusion (*nigamana*), therefore there is fire on the mountain. "The conception," writes Garbe, "on which the theory of the syllogism of the Nyàya rests bears the name of 'invariable association' (*vyàpti*). Instead of starting as we do with an affirmative proposition, universally valid - 'All smoke presumes the existence of fire' -the Nyàya philosophy asserts the 'invariable association' of smoke with fire. The sign observed (*liñgin*) - in this instance the smoke - is 'invariably associated' (*vyàpya*); the vehicle of the sign which is to be inferred (*liñgin*) -

in this instance the fire - is the 'invariable associate' (*vyàpaka*)."[17] Rene Guenon points out, however, that abridged forms of this syllogism are used, in which either the first three terms or the last three may appear alone, and that the latter abridgment resembles the syllogism of Aristotle.[18]

Book I of the Nyàya-sùtra defines the topics, or categories, to be discussed in the volume; Book II deals with doubt, the four means of proof and their validity, and shows that there are no other valid means of demonstration; Book III discuses the self, the body, the senses and their objects, cognition, and the mind; Book IV disposes of volition, fault, transmigration, the good and evil fruits of human action, pain, and final liberation; then passes to the theory of error and of the whole and its parts; Book V deals with unreal objections (*jàti*) and occasions for the rebuke of an opponent (*nigrahasthàna*).[19]

"When," observes Garbe, "the Vaisesika and Nyàya systems came to be blended together, the combined school adopted theistic views, but never saw in the personal God, whom they assumed, the creator of matter. Their theology is set forth in the *Kusumàñjali* of Udayana [c. 950 A.D.],[20] and in various later works which discuss the two systems in common. According to the view which they hold in harmony with the doctrine of the Yoga, God is a distinct soul like the other individual souls, and these are equally with Him eternal. He is, however, distinguished from them by the fact that He alone possesses the attributes of omniscience and omnipotence, which qualify Him for the government of the universe; and that, on the other hand, He lacks those attributes which result in the entanglement of all other souls in the cycle of existence."[21]

The ideal of liberation presented in Gautama's *Nyàya-sùtra*, Book IV, is that of ascetic detachment, culminating in a condition of absolute unconsciousness, similar to that of the Sàñkhya, as described *supra*, P. 329-330. This suggests that in these apparently later doctrines we may have another vestige of the archaic pre-Àryan science represented in Jainism and the doctrine of Gosàla *supra*, pp. 263-279). Indeed, in late Jaina text (the Àvasyaka), the Vaisesika is attributed to a Jaina schismatic

named Rahagutta.[22]

The "six systems" are considered to be orthodox because they recognize the authority of the Vedas; their co-ordination, however, is not particularly old. Vàcaspati-misra, c. 841 A.D., composed commentaries on the Sàñkhy, a Yoga, Mìmàmsà, Vedànta, and Nyàya systems, while of Udayana, about a century later, combined the views of the Nyàya and Vaisesika in his proof of the existence of God. The culmination of the tendency to syncretize appears in sivaditya (data uncertain, but probably later than Udayana), who, though perhaps not the first to amalgamate the darsanas in exposition, must be reckoned the earliest of the authorities of the joint school.[23]

The "six systems," however, never attained the position of an exclusive, dogmatic orthodoxy. The *Sarvadarsanàsiddhànta*-saààñgraha ("Epitome of the Doctrines of All the Darsanas"), a tenth- or eleventh-century textbook from the school of Sañkara, delineates, with adequate objectivity, the views of the Lokàyatikas (materialits),[24] Jainas, Buddhists (Màdhyamikas, Yogàcàras, Sautrantikas, and Vaibhàsikas), Vaisesika, Nyàya, Pùrva-mimàmsà (in two schools: that of Prabhakara and that of Kumarila),[25] Sankhya, and Yoga, the philosophy of Vedàvyasa,[26] and the Vedànta of sañkara.[27] Madhava, an eminent fourteenth-century Vedàntist of the school of sankara, delineates likewise in his *Sarvadarsañasangraha* ("Epitome of All Systems")[28] sixteen philosophies, adding to the above the Vedànta of Ràmànuja, the doctrines of a number of soviet Sivaile sects, and Pànini's treatment of the laws of the metaphysical, eternal, and magical language of the Vedas in his Sanskrit Grammar.[29]

In the final analysis, the orthodoxy of the India has never been grounded in a college or academy. Neither can it be defined by any numbering of views. For its life is in the moksa of the actual sages: such, for example, as Ramakrishna (1836-86) in our the nineteenth century and Ramana (1879-1950) in our own.[30] These "wild geese" (hamsas), teaching numerously in every part of the land of the Bharatas, have renewed the ineffable message perennially, in variable terms, which philosophers classify and adhikarins transcend.

FOOTNOTE

1. Cf. supra, pp. 48-49.
2. Cf. supra, p. 8, Editor's note.
3. Arthur Berriedale Keith, The karma-Mìmàmsà, The Heritage of India Series, London and Calcutta, 1921, pp. 2-3.
4. R. Garbe, "Mìmàmsà," in Hastings, *Encyclopaedia of Religion and Ethics*, Vol. VIII, p. 648.
5. Keith, op. cit., pp. 4-5.
6. Garbe, loc. cit.
7. Keith, op. cit., p. 61. This doctrine is held in opposition to the **Vaisesika and Nyàya view. Cf.** infra
8. Ib., **Chapters II, III.**
9. Ib., **p. 97.**
10. **Garbe, "Vaisesika," in Hastings,** op. cit., Vol. XII, p. 569.
11. I am using the translation "soul" to accord with the quotations (infra) from Garbe. See, however, Dr. Zimmer's note, *supra*, p. 324. The term *àtman* here denotes the life-monad (as *jiva in Jainism, purusa* in the *Sànkhya*) and should not be confused with the àtman of the Upanisads, Bhagavad Gità, and Vedànta.
12. Contrast the term *guna* as employed in the *Sànkhya* and *Bhagvad Gità*.
13. *Samavàya*: "the intimate relationship that unites the substance with its attributes and is itself an attribute of the substance"" (Rene Guenon, *Introduction general a Petude does doctrines hindous*, Paris, 1930, p. 237).
14. Garbe, "Vaisesika," p. 570.
15. Garbe, "Nyàya," in Hastings, op. cit., Vol. IX, p. 423.
16. A. B.Keith, *Indian Logic and Atomism* Oxford, 1921,p. 24.
17. Garbe, *"Nyàya,"* p. 423.
18. Guenon, op. cit., pp. 226-227.
19. Keith, *Indian Logic and Atomism*, p. 19.
20. Garbe gives 1300 A.D., but his is certainly too late since one of **Udayana's works is dated 984 A.D. Cf. Winternitz**, Geschichte der indischen Litteratur, Vol. III, p. 466.

21. Garbe, *"Nyàya,"* p. 424.
22. Keith, Indian Logic and Atomism p. 14.
23. Ib., pp. 29, 31, 37.
24. Lokàyata, literally, "belonging to the world of sense," is the name given to a materialistic system said to have been founded by the sophist Càrvàka (date, of course, unknown). "There are clear indications," states Garbe, "of the presence in India, as early as pre-Buddhists times, of teachers of a pure materialism; and undoubtedly these theories have had numerous adherents in India from that period onwards to the present day... The Lokàyata allows only perception as a means of knowledge, and rejects inference. It recognizes as the sole reality the four elements, i.e., matter, and teaches that, when a body is formed by the combination of the elements, the spirit also comes into existence, just like the intoxicating quality with the mixture of special materials. With the destruction of the body the spirit returns again into nothingness... The postoperative force of merit and demerit, which, according to the belief of all the other Indian schools, determines the lot of each individual down to the smallest details, has no existence for the Lokàyatika, because this conception is reached only by inference... On the practical side this system exhibits itself as the crudest Eudaemonism; for it represents the gratification of the sense as the sole desirable good....The Vedas are declared to be the idle prating of knaves, characterized by the three faults of untruthfulness, internal contradiction, and useless repetition...The ritual of the Brahmans is a fraud, and the costly and laborious sacrifies are useful only for providing with a livelihood the cunning fellows who carry them out" (Garbe, Lokàyata," in Hastings, op. cit., Vol. VIII, p. 138). None of the writings of this school are extant; all that we know of them has been gathered from the writings of their opponents. Cf. F. Max Muller, Six Systems of *Indian Philosophy*, London, 1899, pp. 86, 94ff.
25. A sharp divergence in the unity of the Mimàmsà-darsana begins with the appearance of these two scholastics, c. 700 A.D. Cf. Keith, The Karma-Mìmàmsà, p. 9.
26. *I.e.*, the philosophy of the Mahàbhàrata.
27. Winternitz, op. cit., Vol. III, pp. 419-420.
28. Translated by E.B. Cowell and A.E. Gough, 2nd edition, Calcutta, 1894.

29. Winternitz, op. cit., p. 420.

30. Srì Ramana Maharsi ("the Great Rsi") of Tiruvannamalai (an ancient holy city in the south of Indian) taught no formal doctrine, but with the piercing question "Who are you ?" drove his disciples to the Self. Cf. Heinrich Zimmer, *Der Weg zum Selbst; Lehre und Leben des indischen Heiligen Shri Ramana Maharshi aus Tiruvannamalai*, edited by **C.G. Jung, Zurich, 1944; cf. also B.V. Narashimha Swami,** *Self-Realization, Life and Teachings of Ramana Maharshi*, Tiruvannamalai, 1936, and Srì Ramana Maharshi, Who Am I ? (translated by Ramana Dasa S. Seshu Iyer), Tiruvannamalai, 1937.

APPENDIX B:HISTORICAL SUMMARY

B.C.*		B.C		B.C	
C. 3500-1450	Minoan Civilization (Crete)	C. 3500-1500	DravidianCivilization (Indus Valley Ruins)		
C. 2000-1000	Hellenic Invasions of Creece	C. 2000-1000	Aryan Invasions of N. India	?	Prehistoric Jaina Saviors
C. 1300?	MOses	C.1500-800	Vedas		
C. 950	Solomon		Brahmanas	C. 872-772	Parsva (23rd Jaina Savior
800 * After	The Prophets	800 & after	Upanisads		
	Homer		Early Hero Epics (lost)?		Kapila (sankhya)
C. 775	Hesiod			d. C. 526	Mahavira (24th Jaina Savior)
C. 640-546	Thales				
611?-547	Anaximander			?	Gosála
C. 582-C. 500	Pythagoras			C. 563-483	Buddha
Fl. 6th cent	Parmenides				
c. 500-430	Empedocles				
C. 500	Heraclitus	C. 500 B.C- 500 A.D	Sutras		
469-369	Socrates				

* In this column parallel dates in the Western world (for comparison).

427?-347	Plato				
384-322	Aristotle		Laws of manu	?	Patanjali (Yoga)
356-323	Alexander the Great	235: Alexander enters N.W.Inida			
?-287?	Theophrastus				
342?-270	Epicurus			C. 321-297	Candragypta Maurya
Cánakya Kautulya (Arthasatra)					
C. 6000 B.C.?	Establishment of old 200 A.D.	C. 400 B.C. Testamnet canon	Ramayana (present	200 A.D	form) C.
274-237	Asoka				
264-146	Pynic Wars	C. 400 B.C. 400 A.D	Mahabharata (present form) (bhagavad Gitá)		
100-44	Julius Caesar			C. 80	Pali canon
70-29 dhism	Vergil				Hinayana Bud-
A.D		A.D		A.D	
?-?	Jesus Christ				
53-117	Trajan			C.78-123	Kaniska
121-180	Marcus Aurelius		Medieval Hinsuism	Tantra-Mahayana Busshism	
205?-270?	Plotinus	C/200/450	Jaimimi (<imamsa Sutra	C.200	Nagarjuna (Madhya mika)
272-337	Constantine				

354-430	Augustine	C. 300-500	Pancatantra		Prajna-paramita
476	Fall of Rome	?	Puranas	C. 350	Asamga (Yogacara)
C. 500	Benedictinet Monasti cism (monte Casino)	?	Tantras	d. c. 527	Bodharma (Dhyana: Zen)
570	Mohammed	4th-13th centuries	Apogee of India Art (Gupta, Calukya, Rastrakuta. Pallava, Pala, Cola, Rajput, Hoysala Styles)	C. 650/750	Laksminkara Devi (Mahasukha)
742-814	Charlemagne	C. 788-820/50?	Sankara (Advaita Vedanta		
		?	"The Six Systems"	C.983	Camundaraya (Commata image)
1907	First Cruade				
1225?-1274	Aquinas	1175-1250	Ramanuja	?	End of Buddhism in India
1260-1327?	Exkhart				
1469-1527	Machiavelli	1400-1500	Vediantasara		
1712-1778	Eousseau	1718-1775	Ramprasad		
1770-1831	Hegel				
1809-1882	Darwin	1836-1886	Ramakrisna		
1879	Einstein	1879-1950	Ramana		

Chapter-3
Tantra and Nirvan

Chapter-3

1

Who Seeks Nirvàna ?

THE LATER Buddhist change of attitude toward the final goal is paralleled exactly by the contemporary Hindu development. As we have seen,[1] in Hìnayàna usage the term *bodhisattva* denoted a great being on the point of becoming a Buddha and so passing from time to nirvàna, an archetype of the Buddhist lay-initiate escaping from the world, whereas in the Màhàyana the concept was translated into a time-reaffirming symbol of universal saviorship. Through renouncing Buddhahood the Bodhisattva made it clear that the task of moksa, "release, liberation, redemption from the vicissitudes of time," was not the highest good; in fact, that moksa is finally meaningless, samsàra and nirvàna being equally of the nature of sùnyatà, "emptiness, the void." In the same spirit the Hindu Tàntric initiate exclaims: "Who seeks nirvàna ?" "What is gained by moksa ?" "Water mingles with water."

This point of view is rendered in many of the conversations of Srì Ràmakrishna with his lay disciples.

"Once upon a time," he told them one evening, " a sannyàsin entered the temple of Jagganàth. As he looked at the holy image he debated within himself whether God had a form or was formless. He passed his staff from left to right to feel whether it touched the image. The staff touched nothing. He understood that there was no image before him; he concluded that God was formless. Next he passed the staff from right to left. It touched the image. The sannyàsin understood thsat God had form. Thus he realized that God has form and, again, is formless."[2]

"What is vijñàna ?" he said on another occasion. "It is knowing God in a special way. The awareness and conviction that fire exists in wood is jñàna, knowledge. But to cook rice on that fire, eat the rice, and get nourishment from it is vijnana. To know by one's inner experience that God exists is jñàna. But to talk to

Him, to enjoy Him as Child, as Friend, as Master, as Beloved, is vijñàna. The realization that God alone has become the universe and all living beings is vijnana."[3]

And with respect to the ideal of becoming annihilate in Brahman, he would sometimes say, quoting the poet Ràm-prasàd, " I love to eat sugar, I do not want to become sugar."[3a]

The Mahàyàna Bodhisattva tastes unending saviorship by devoting himself with absolute selflessness tc his teaching task in the vortex of the world; in the same spirit, the Hindu Tàntric initiate, by persevering in the dualisitc attitude of devotion *(bhakti)*, enjoys without cease the beatitude of the knowledge of the omnipresence of the Goddess.

"The Divine Mother revealed to me in the Kàlì temple that it was She who had become everything," Srì Ràmakrishna told his friends. "She showed me that everything was full of Consciousness. The Image was Consciousness, the altar was Consciousness, the water-vessels were Consciousness, the doorsill was Consciousness, the marble floor was Consciousness- all was Consciousness. I found everything inside the room soaked, as it were, in Bliss-the Bliss of Satcidànanda.[4] I saw a wicked man in front of the Kàlì temple; but in him also I saw the Power of the Divine Mother vibrating. That was why I fed a cat with the food that was to be offered to the Divine Mother."[5]

"The jñàni, sticking to the path of knowledge," he explained again, "always reasons about the Reality, saying, "Not this, not this.' Brahman is neither 'this' nor 'that'; It is neither the universe nor its living beings. Reasoning in this way, the mind becomes steady. Then it disappears and the aspirant goes into samadhi. This is the Knowledge of Brahman. It is the unwavering conviction of the jñàñi that Brahman alone is real and the world illusory, llike a dream. What Brahman is cannot be described. One cannot even say that Brahman is a Person. This is the opinion of the jñànìs, the followers of Vedànta philosophy.

"But the bhaktas accept all the states of consciousness. They take the waking state to be real also. They don't think the world to be illusory, like a dream. They say that the universe is a manifestation of God's power and glory. God has created all these-sky, stars, moon, sun, mountains, ocean, men, animals. They constitute His glory. He is within us, in our hearts. Again, He is outside. The most advanced devotees say that He Himself has become all this-the twenty-four cosmic principles, the universe, and all living beings. The dev-otee of God wants to eat sugar, not to become sugar. *(All laugh.)*

"Do you know how the lover of God feels ?" Ràmakrishna continued. "His attitude is 'O God, Thou art the Master, and I am Thy servant. Thou art the Mother, and I am Thy child.' Or again: 'Thou art my Father and Mother. Thou art the Whole, and I am a part.' He doesn't like to say, `I am Brahman.'

"The yogì seeks to realize the Paramàtman, the Supreme Soul. His idea is the union of the embodied soul and the Supreme Soul. He withdraws his mind from sense-objects and rites to concentrate it on the Paramàtman. Therefore, during the first stage of his spiritual discipline, he retires into solitude and with undivided attention practices meditation in a fixed posture.

"But the Reality is one and the same. The difference is only in name. He who is Brahman is verily Àtman, and again, He is the Bhagavan, the Blessed Lord. He is Brahman to the followers of the path of knowledge, Paramatman to the yogis, and Bhagavan to the lovers of God.

"The jñànis, who adhere to the nondualistic philosophy of Vedanta, say that the acts of creation, preservation, and destruction, the universe itself and all its living beings, are the manifestations of Sakti, the Divine power.[6] If you reason it out, you will realize that all these are as illusory as a dream. Brahman alone is the Reality, and all else is unreal. Even this very Sakti is unsubstantial, like a dream.

"But though you reason all your life, unless you are established in samàdhi, you cannot go beyond the jurisdiction of Sakti. Even when you say, `I am meditating,' or `I am contemplating,' still you are moving in the realm of Sakti, within Its power.

"Thus Brahman and Sakti are identical. If you accept the one, you must accept the other. It is like fire and its power to burn. If

you see the fire, you must recognize its power to burn also. You cannot think of fire without its power to burn, nor can you think of the power to burn without fire. You cannot conceive of the sun's rays without the sun, nor can you conceive of the sun without its rays.

"What is milk like ? Oh, you say, it is something white. You cannot think of the milk without the whiteness, and again, you cannot think of the whiteness without the milk.

"Thus one cannot think of Brahman without Sakti, or of Sakti without Brahman. One cannot think of the Absolute without the Relative, or of the Relative without the Absolute.

"The Primordial Power is ever at play.[7] She is creating, preserving, and destroying in play, as it were. This Power is called Kàlì. Kàlì is verily Brahman, and Brahman is verily Kàlì. It is one and the same Reality. When we think of it as inactive, that is to say, not engaged in the acts of creation, preservation, and destruction, then we call It Brahman. But when It engages in these activities, then we call it Kàlì or Sakti. The Reality is one and the same; the difference is in name and form."[8]

This introductory exposition of the Tàntric point of view was given on the deck of a little excursion-steamer, sailing up and down the Ganges, one beautiful autumn afternoon in 1882. Keshab Chandra Sen (1838-84), the distinguished leader of the semi-Hindu, semi-Christian Brahmo Samàj,[9] had come, with a number of his following, to visit Srì Ràmakrishna at Dakshineswar, a suburb of the modern city of Calcutta, where the saintly teacher was serving as priest in a temple dedicated to the Black Goddess, Kàlì. Keshab was a modern, occidentalized Hindu gentleman, with a cosmopolitan outlook, and a sàttvic, humanistic, progressive religious philosophy-not unlike that of his New England contemporary, the Transcendentalist (and student of the *Bhagavad Gità*), Ralph Waldo Emerson. Ràmakrishna, on the other hand, was a thorough Hindu-intentionally ignorant of English, nurtured in the traditions of his motherland, long-practiced in the techniques of introverted contemplation, and filled with the experience of God. The coming together of these two religious leaders was a meeting of the modern, timely India and the timeless-the modern consciousnes of India with the half-forgotten divine symbols of its own unconscious. Noteworthy, moreover, is the fact that on this occasion the teacher was not the Western-educated, tailored gentleman, who had been entertained in London by the Queen, but the yogì in his loincloth, speaking of the traditional Indian Gods out of his own direct experience.

KESHAB *(with a smile)*: "Describe to us, sir, in how many ways Kàlì, the Divine Mother, sports in this world."

SRI RÀMAKRISHNA *(also with a smile)*: "Oh, She plays in different ways. It is She alone who is known as Mahà-Kalì ["The Great Black One"], Nitya-Kàlì ["The Everlasting Black One"], Smasàna-Kàli ["Kàlì of the Cremation Ground"], Raksà-Kàlì ["Goblin Kàlì"], and Syàmà-Kàlì ["Dark Kali"]. Mahà-Kàlì and Nitya-Kàlì are mentioned in the Tantra Philosophy. When there were neither the creation, nor the sun, the moon, the planets, and the earth, and when darkness was enveloped in darkness, then the Mother, the Formless One, Mahà-kàlì, the Great Power, was one with Mahà-Kàlì [this is the masculine form of the same name], the Absolute.

"Syàmà-Kàlì has a somewhat tender aspect and is worshiped in the Hindu households. She is the Dispenser of boons and the Dispeller of fear. People worship Raksà-Kàlì, the Protects, in times of epidemic, famine, earthquake, drought, and flood. Smasàna-Kàlì is the embodiment of the power of destruction. She resides in the cremation ground, surrounded by corpses, jackals, and terrible female spirits. From Her mouth flows a stream of blood, from Her neck hangs a garland of human heads, and around Her waist is a girdle made of human hands.

"After the destruction of the universe, at the end of a great cycle, the Divine Mother garners the seeds for the next creation. She is like the elderly mistress of the house, who has a hotch-potch-pot in which she keeps different articles for the household use. *(All laugh)*, Oh, yes ! Housewives have pots like that, where they keep sea-foam, blue pills, small bundles of seeds of cucumber, pumpkin, and gourd, and so on. They take them out when they want them. In the same way, after the destruction of

the universe, my Divine Mother, the Embodiment of Brahman, gathers together the seeds for the next creation. After the creation the Primal Power dwells in the universe itself. She brigs fotrth this phenomenal world and then pervades it. In the Vedas creation is likened to the spider and its web. The spider brings the web out of itself and then remains in it. God is the container of the universe and also what is contained in it.

"Is Kàlì, my Divine Mother, of a black complexion ? She appears black because She is viewed from a distance; but when intimately known She is no longer so. The sky appears blue at a distance; but look at air close by and you will find that it has no color. The water of the ocean looks blue at a distance, but when you go near and take it in your hand, you find that it is colorless."

Srì Ràmakrishana, filled with lover for the Goddess, then sang to her two songs of the Bengali devotee and yogi Ràmprasàd, after which he resumed his talk.

"The Divine Mother is always sportive and playful. This universe is Her play. She is self-willed and must always have her own way. She is full of bliss. She gives freedom to one out of a hundred thousand."

A BRÀHMO DEVOTEE: "But, sir, if She likes She can give freedom to all. Why, then, has She kept us bound to the world ?"

SRÌ RÀMAKRISHNA: "That is Her will. She wants to continue playing with Her created beings. In a game of hide-and-seek the running about soon stops if in the beginning all the players touch the `granny'. If all touch her, then how can the game go on? That displeases her. Her pleasure is in continuing the game.

"It is as if the Divine Mother said to the human mind in confidence, with a sign from Her eye, `Go and enjoy the world." How can one blame the mind ? The mind can disentangle itself from worldliness if, through her grace, She makes it turn toward Herself."

Singing again the songs of Ràmprasàd, Sri Ràmakrishna interrupted his discourse, but then continued. "Bondage is of the mind, and freedom is also of the mind. A man is free if he constantly thinks: `I am a free soul. How can I be bound, whether I live in the world or in the forest ? I am a child of God, the King of Kings. Who can bind me ?' If bitten by a snake, a man may get rid of its venom by saying emphatically, `There is no poison in me.' In the same way, by repeating with grit and determination, `I am not bound, I am free,' one really becomes so-one really becomes free.

"One someone gave me a book of the Christians. I asked him to read it to me. It talked about nothing but sin. *(To Keshab Chandra Sen:)* Sin is the only thing one hears of at your Brahmo Samàj, too. The wretch who constantly says, `I am bound, I am bound,' only succeeds in being bound. He who says day and night, `I am a sinner, I am a sinner,' really becomes a sinner.

"One should have such burning faith in god that one can say: `What ? I have repeated the name of God, and can sin still cling to me ? How can I be a sinner any more ? How can I be in bondage any more ?

"If a man repeats the name of God, his body, mind, and everything become pure. Why should one talk about sin and hell, and such things ? Say but once, `O Lord, I have undoubtedly done wicked things, but I won't repeat them.' And have faith in his name."

Sri Ràmakrishna sang:

If only I can pass away repeating Durgà's name;
How canst Thou then, O Blessed One,
Withhold from me deliverance,
Wretched though I may be ? . . . . . .

Then he said: "To my Divine Mother I prayed only for pure love, I offered flowers at Her Lotus Feet and prayed to Her: `Mother, here is Thy virtue, here is Thy vice. Take them both and grant me only pure love for Thee. Here is Thy knowledge, here is Thy ignorance. Take them both and grant me only pure love for Thee. Here is Thy purity, here is Thy impurity. Take them both, Mother, and grant me only pure love for Thee. Here is Thy dharma, here is Thy adharma. Take them both, Mother, and grant me only

pure love for Thee."[10]

In Tantra the theistic attitude practically obliterates the abstract ideal of the Formless Brahman *(nirguna brahman)* in favor of Brahman-in-the-Gunas *(saguna brahman)* - the Lord *(Ìsvara)*, the personal God; and the latter is represented by the Tantrics preferably in the female aspect, since in this the nature of Màyà-Sakti is most immediately affirmed.[11] The Tàntric development supported the return to power in popular Hinduism of the figure of the Mother Goddess of the innumerable names- Devì, Durgà, Kàlì, Pàrvatì, Umà, Satì, Padmà, Candì, Tripura-sundàri, etc.-whose cult, rooted in the Neolithic past, had been overshadowed for a period of about a thousand years by the male divinities of the patriarchal Àryan pantheon. The Goddess began to reassert herself in the period of the later Upanisads.[12] She is today the chief divinity again. All the consorts of the various gods are her manifestations, and, as the sakti or "power" of their husbands, represent the energy that has brought the latter into manifestation. Moreover, as Mahàmàya, the Goddess personifies the World Illusion, within the bounds and thralldom of which exist all forms whatsoever, whether gross or subtle, earthly or angelic, even those of the highest gods. She is the primary embodiment of the transcendent principle, and as such the mother of all names and forms."God Himself," states Ramakrishna, "is Mahàmàyà, who deludes the world with Her illusion and conjures up the magic of creation, preservation, and destruction. She has spread this veil of ignorance before our eyes. We can go into the inner chamber only when She lets us pass through the door."[13] It is entirely possible that in this reinstatement of the Goddess, both in the popular cults and in the deep philosophy of the Tantra, we have another sign of the resurgence of the religiousity of the non-Àryan, pre-Àryan, matriarchal tradition of Dravidian times.

The Tàntric movement differs from Jainism and Buddhism, however, inasmuch as it adheres to the authority of the Vedas, seeking rather to assimilate and adjust itself to the orthodox tradition than to exclude and refute it. In this it parallels the patttern of popular Hinduism. Indeed, the mixture of Tàntric and Vedàntic traits in modern HIndu life, ritual, and thought is so intìmate that

they present themselves as an organic whole. The Tantrics speak of their texts as "The Fifth Veda," "The Veda for This Iron Age." "For the first of the four world ages, *sruti* (Veda) was given; for the second, *smrti* (the teachings of the sages, Dharamasastra, etc.), for the third, *puràna* (the epics, etc.), and for the fourth, *àgama* (the Tantric texts)."[14]

As has been pointed out by Sir John Woodroffe, whose studies are the most important examinations of the Tantra published in modern times: "The Sàkta followers of the Àgama claim that its Tantras [i.e., "books"] contain the very core of the Veda...As men have no longer the capacity, longevity and moral strength required to carry out the Vaidika Karma-kanda [the ritual section of the Veda], the Tantra Sàstra prescribes a Sàdhanà [religious discipline] of its own for the attainment of the common end of all Sastra, that is, a happy life on earth, Heaven thereafter, and at length Liberation."[15]

Both the Tantra and popular Hinduism accept the truth of Advaita Vedànta but shift the accent to the positive aspect of màyà. The world is the unending manifestation of the dynamic aspect of the divine, and as such should not be devaluated and discarded as suffering and imperfection, but celebrated, penetrated by enlightening insight, and experienced with understanding. The hair of the Goddess is dishevelled in her frantic, self-maddened dance which produces the mirage of samsàra, but the perfect devotee is not thereby dismayed. "Though the mother beat him," says Ràmprasàd, "the child cries `Mother' ! O Mother,' and clings still tighter to her garment."[16] The Vedàntic yogì never tires of stating that *kaivalya*, "isolation-integration," can be attained only by turning away from the distracting allure of the world and worshiping with single-pointed attention the formless Brahman-Atman; to the Tàntric, however-as to the normal child of the world-this notion seems pathological, the wrong-headed effect of a certain malady of intellect . By the true lover of the Goddess, not merely the seeking of liberation but even its attainment is not desired. For what is the use of salvation if it means absorption ? "I like eating sugar," as Ràmprasàd said, "but I have no desire to become sugar."[17] Let those who suffer from the toils of samsàra seek release: the perfect devo-

tee does not suffer; for he can both visualize and experience life and the universe as the revelation of that Supreme Divine Force *(sakti)* with which he is in love, the all-comprehensive Divine Being in its cosmic aspect of playful, aimless display *(lìlà)_which* precipitates pain as well as joy, but in its bliss transcends them both. He is filled with the holy madness of that "ecstatic love" *(prema)* which transmutes the world.

> This very world is a mansion of mirth;
> Here I can eat, here drink and make merry.[18]

Artha (prosperity), kàma (the fulfillment of sensual desires), dharma (the enactment of the religious and moral rituals of everyday life, with an acceptance of the burden of all the duties), and moksa (release from it all) are one. The polarity of moksa and the trivarga[19] is transcended and dissolved not in introverted realization alone, but in living feeling as well. Byi virtue of his talent of lover for the merciful Goddess, the true devotee discovers that the fourfold fruit of artha , kama, dharma, and moksa falls into the palm of his hand.

"Come, let us go for a walk, O mind, to Kàlì, the Wish-fulfilling Tree," wrote Ràmprasàd; "And there beneath It gather the four fruits of life."[20] "The mind ever seeks the Dark Beautiful One, he states again. "Do as you wish. Who wants Nirvana ?"

Tàntrism, as a matter of course, insists on the holiness and purity of all things; hence, the "five forbidden things" ("the five M's, as they are called) constitute the substance of the sacramental fare in certain Tantric rites: wine *(madya)*, meat *(màmsa)*, fish *(matsya)*, parched grain *(mudrà)*,[21] and sexual intercourse *(maithuna)*. As in the parallel Mahàyàna initiations,[22] the nondualist realization makes all the world one-one, holy, and pure. All beings and things are members of a single mystic "family" *(kula)*. There is therefore no thought of caste within the Tàntric holy "circles" *(cakra)*. Sùdras, outcastes, and Brahmans alike are eliegible for initiation-if spiritually competent. The aspirant must only be intelligent, with his senses controlled, one who abstains from injuring any being, ever doing good to all, pure, a believer in the Veda, and a nondualist, whose faith and refuge are in Brahman:

"Such a one is competent for this scripture; otherwise he is no adept."[23]

One's secular social standing is of no consequence whatsoever within the sphere of the truly spiritual hierarchy. Moreover, women as well as men are eligible not only to receive the highest initiation but also to confer it in the role of guru. "Initiation by woman is efficacious; that by the mother is eightlfold so," we read in the *Yoginì Tantra*.[24] In striking contrast to the Vedic texts, wherein even the hearing of the Veda is forbidden to a sùdra, and wherein women are consigned to a secondary (though highly praised and sentimentalized) sphere of spiritual competency and aspiration, the Tantras transcend the limits of social and biological differentiation.

However, it must not be supposed that this indifference to the rules of caste implies any idea of revolution within the social sphere, as distinguished from the sphere of spiritual progress. The initiate returns to his post in society; for there to, is the manifestation of Sakti. The world is affirmed, just as it is-neither renounced, as by an ascetic, nor corrected, as by a social reformer. The prerequisite to the initiation being an actual superiority to fear and desire, and the rite itself a confirmation of the understanding that all is divine, the true lover of the Goddess remains content with what She has bestowed, not finding fault with the various traditional proprieties of time and place, but beholding the Divine power, with whom he is himself identical in essence, within all arrangements.

For the idea of dharma is intrinsic to Indian thought. The sacrament of the "five forbidden things" does not open a way to either libertinism or revolution. On the plane of ego-consciousnes, where one operates as an individual member of society, the dharma of one's caste and àsrama[25] still prevails, the height beyond dharma and adharma being ascended only by one in whom the mind has been transcended-in which superior state there can be no question of a desire to enjoy the benefits of illegal practices. The Tàntric ritual of wine, meat, fish, parched grain, and sexual intercourse is accomplished not as a lawbreaking revel, but under the cautious supervision of a guru, in a controlled state of "nondualist" (advaitic)

realization, and as the culminating festival of a long sequence of spiritual disciplines, through many lives. The spiritual emotion of the adept is *prema*: ecstatic, egoless, beatific bliss in the realization of transcendent identity.

Coming down again from this sublime height of form-annihilating realization to the kingdom of phenomenality, differentiation is seen but there is no estrangement; there is no tendency then to deprecate-for there is no guilt, there has been no Fall. The world does not require to be reformed; nor are its laws to be disregarded. All of the various planes of manifestation of the absolute can be beheld in a dispassionate spirit. The solid, the liquid, and the gaseous states of the one substance, under differing conditions, producing differing effects, are accepted without moral or emotional preference. For the whole spectacle of the world, without exception, is generated by the dynamism of Màyà-Sakti, the power of the cosmic dance *(lìlà)* of the dark and terrible, sublime, all-nourishing and consuming Mother of the World. The beings of the world, and all the ranges of experience, are but waves and strata in a single, ever-flowing, universal stream of life.

Obviously, this is the view that we have already encountered many times in our present examination of the philosophies of India. The hymn from the *Taittirìya Bràhmana*, celebrating the substance and energy of the world as food,[26] was based on a nondualism of just this kind. The released-reborn celebrates himself as food-and-eater; for though the gross outer sheath of the organism, the "sheath of food" *(annamayakosa)*, is not the whole of the divine manifestation (there being, in the subtle sphere of the several inner sheaths, more subtle formations and incarnations of the Supreme Essence), nevertheless "food is not to be despised." The reality of Brahman was realized in the orthodox Vedic Brahman tradition progressively, under various manifestations: as the life-matter of the material world, in the Hymn of food; or as the sun, "he who yonder glows," in a multitude of other Brahmanic songs of celebration; or again, as the macrocosmic life-breath *(vàyu)*, "he who blows," which is the counterpart of the microcosmic *prana*.

Throughout the history of Bràhman thought there has been a reiterated assertion-either violent and passionate, or vigorously controlled-that the "One is both at once," and in this respect Tàntrism continues the orthodox Vedic line. Everything proceeds from the same supernal source. All beings are members of a single holy family, proceeding from the one and only divine substance. And this view involves, as we have seen, on the one hand devaluation of the peculiarly personal nuances of individuality, but on the other a bold affirmation of all that may ever come to be. Màyà, the world illusion, is not to be rejected but embraced. The lyricism of the Vedànta-Gitàs[27] gave expression to this world-affirmative. The Tantra does so again. And it is reflected today through the whole range of the popular Hindu theologies.

But there is a peculiar and essential trait of the Tàntric Yea which distinguishes it from the earlier philosophies-or at least these as they appear in the orthodox texts and commentaries; for the ideal of Tàntrism is to achieve illumination precisely by means of those very objects which the earlier sages sought to banish from their consciousness. The ancient Vedic cult was world-affirmative, but its rites were primarily those of the vast popular and royal ceremonials in honor of the gods of the macrocosm; they did not invite one to fathom the deep resources of the microcosm. The forest philosophers, on the other hand-devoted to the introvert techniques of Jainism, Yoga, Sànkhya, Vedànta, and the Hìnayàna-strove to repress their personal biological impulses by subjecting themselves to a spiritual reducing diet for the conquering of rajas, tamas and the vasanas (the vessels of memory and desire); and when this transferred them finally to a plane beyond sin and virtue-they remained virtuous. Indeed, they had had to cast away the capacity for sinning at the very start, as the first prerequisite of their approach to a guru.[28] But in the Tantra, whereas the goal is that of the meditating yogì (not worldly power, such as was sought by the ancient Bràhman conjurers of the forces of the universe, but enlightenment, absolute consciousness, and the beatitude of transcendental being), the manner of approach is that , not of Nay, but of Yea. That is to say, the world-attitude is affirmative, as in the Veda, but the gods are now addressed as dwelling within the microcosm.

Thus it may by said that if the Vedànta seems to represent the conquest of the monistic Àryan Brahman heritage by the dualist ideology of the pre-Aryan seekers of integration-isolation *(kaivalya)*,[29] in the Tantra we are, perhaps, justified in recognizing just the opposite influence; a rerendering of the pre-Àryan problem of psychophysical transubstantiation in terms of the nondual philosophy of the all-affirmative Bràhmanic point of view. Here the candidate for wisdom does not seek a detour by which to circumvent the sphere of the passions-crushing them within himself and shutting his eyes to their manifestations without, until, made clean as an angle, he may safely open his eyes again to regard the cyclone of samsara with the untroubled gaze of a disembodied apparition. Quite the contrary; the Tantric hero *(vira)* goes directly *through* the sphere of greatest danger.

It is an essential principle of the Tantric idea that man, in general, must rise through and by means of nature, not by the rejection of nature, "As one falls onto the ground," the *Kularnava Tantra* states, " so one must lift oneself by the aid of the ground,"[30] The pleasure of love, the pleasure of human feeling, is the bliss of the Goddess in her world-productive dance, the bliss of siva and his sakti in their eternal realization of identity; only as known in the inferior mode of ego-consciousness. The creature of passion has only to wash away his sense of ego, and then the same act that formerly was an obstruction becomes the tide that bears him to the realization of the absolute as bliss *(ànanda)*. Moreover, this tide of passion itself may become the baptizing water by which the taint of ego-consciousness is washed away. Following the Tàntric method, the hero *(vìra)* floats beyond himself on the roused but canalized current. This is what has discredited the method in the eyes of the community. Its heroic acceptance, without quibble, of the full impact and implication of the nondual celebration of the world as Brahman has seemed far too bold, and too sensational, to those whose view of saintliness embrances of Lord's transcendent repose but omits the detail of His mystery play *(lìlà)* of continuous creation.

A right method cannot exclude the body;. for the body is *devatà*, the visible form of Brahman as jìva. "The Sàdhaka [the

Tàntric student !," writes Sir John Woodroffe, "is taught not to think that we are one with the Divine in Liberation only, but here and now, in every act we do. For in truth all such is Sakti. It is siva who as Sakti is acting in and through the Sàdhaka...When this is realized in every natural function, then, each exercise thereof ceases to be a mere animal act and becomes a religious rite—a Yajña. Every function is a part of the Divine Action *(sakti)* in Nature. Thus, when taking drink in the form of wine the Vira knows it to be Tàrà Dravamayì, that is, 'the Saviour Herself in liquid form.' How (it is said) can he who truly sees in it the Saviour Mother receive from it harm ? ..... When the Vìra eats, drinks or has sexual intercourse, he does so not with the thought of himself as a separate individual satisfying his own peculiar limited wants, an animal filching as it were from nature the enjoyment he has, but thinking of himself in such enjoyment as Siva, saying 'Sivo 'ham,' 'Bhairavo' ham' ('I am siva)."[31]

Sex, in Tàntrism, has a high symbolic role. The holy fear of the uncontrollable forces in human nature and the consequent strict resistance to the animal instincts and energies, which characterize the common history of man from the earliest taboo to the latest moral tract, can be explained as the result and residue of devastating experiences in the past of the race and the by-product of the successful, historical struggle for independence of a higher, "purer', spiritual principle. The primitive forces, out of the depths of which this principle arose, like the victorious sun, Sol Invictus, climbing the heavens out of the stormy sea (the turbulent abode of the monsters of the deep), had to be checked, held at bay and tied back, like the Greek Titans imprisoned under volcanic Aetna, or like the great Dragon of the Revelation of St. John. The very real peril of an elementary upheaval and rocking outburst led to the construction of protective dichotomic systems, such as those, not only of jainism and the Sàñkhya, but also of the Persian Zoroastrian ethical religion, the Gnosis of the Near East, Christianity, Manichaeism, and the usual codes of manners of primitive and civilized mankind. In India, in the ancient world, and among most of the peoples known to anthropologists and historians, there has been, however, an institutionalized system

of festivals —festivals of the gods and genii of vegetation—whereby, without danger to the community, the conventional fiction of good and evil could be suspended for a moment and an experience permitted of the mighty titan-powers of the deep. Carnival, the day of masks, revealing all the odd forms that dwell in the profundities of the soul, spills forth its symbols, and for one dreamlike, nightmarish, sacred day, the ordered, timid consciousness freely revels in a sacramentally canalized experience of its own destruction.

The masks are dreamlike. Dreamlike also are the carnival events. Indeed, the world of sleep into which we descend every night, when the tensions of consciousness are relaxed, is precisely that from which the demons, elves, divine and devilish figures of the world mythologies have all been derived. All the gods dwell within us, willing to support us, and capable of supporting us, but they require the submission of consciousness, an abdication of sovereignty on the part of our conscious wills. In so far, however, as the little ego regards its own plans as the best, it resists rigorously the forces of its divine substratum. The gods thereupon become dangerous for it, and the individual becomes his own hell. The ancient people made made peace with the excluded forces by holding them in worship and allowing them their daemonic carnival—even while cultivating, simultaneously, under the forms of sacrifices to the higher gods, a fruitful relationship with the forces implicated in the social system. And by this means they won the permission, so to speak, of their own unconscious to continue in the conventional conscious attitude of profitable virtue.

But the Tàntric sàdhaka is not interested in conventional survival so much as in the fathoming of life and the discovering of its timeless secret. Hence the makeshift of carnival is not enough; for this only supports the general illusion. His goal is to incorporate the excluded forces as well as those accepted generally, and experience by this means the essential nonexistence of the antagonistic polarity-its vanishing away, its nirvana; i.e., the intrinsic purity and innocence of the seemingly dark and dangerous sphere. In this way he breaks within himself the tension of the

"forbidden," and resolves everything in light; recognizing in everything the one Sakti which is the general support of the world, macrocosmic as well as microcosmic, the mother of the gods and elves, the weaver of the moon-dream of history. Therewith comes release from the world-illusion-release through its full enjoyment or realization.

Hence the great Tàntric formula (so different from that of the earlier Hindu yogic disciplines): yoga (the yoking of empirical consciousness to transcendental consciousness) and bhoga ("enjoyment," the experience of life's joy and suffering) are the same, Bhoga itself can be made a way of yoga.

But it requires a hero *(vìra)* to confront and assimilate, in perfect equanimity, the whole wonder of the World Creatrix—to make love, without hysterical reactions, to the Life-force, which is the sakti of his own entirety. The "five good things" *(Pancatattva)*, which are the "forbidden things" of the ordinary men and women of the herd, serve has sacramental fare for one who not only knows but feels that the World Force *(sakti)* is in essence himself. In Tantra, the worship of the World Creatrix in her own terms is rendered possible; for cohabitation *(maithuna)*, her own supreme holy rite, is realized not in the spirit of the *pasu* ("cattle"; the human animal of the herd, desiring, fearing, and enjoying in the usual animal-human way), but of the *vira* ("hero") who knows himself to be identical with Siva. "Om," he prays (and knows); "into the Fire which is Spirit *(àtman)* brightened by the pouring on of the ghee of merit and demerit, I, by the path of yoga *(susumnà)*, ever sacrifice the functions of the senses, using the mind as the ladle of the offering. Hallelujah !"[32]

The fruit of the rite then is release from illusion, which is the highest gift of Kàlì, the dark and beautiful Goddess-Dancer of the Cremation Ground.

2

The Lamb, the Hero, and the Man-God

"No ONE who is not himself divine may (successfully) worship the divinity (*nàdevo devam arcayet).*"[33] "Having become the deity, one should offer sacrifice to it (*devam bùtvà devam yajet).*"[34] The identity of the hidden nature of the worshiper with the god worshiped is the first principle of the Tàntric philosophy of devotion. The gods are reflexes in space (which is itself the work of màyà-sakti) of that sole reality, Brahman, which is the Sakti of the devotion, the Tàntric sàdhaka approaches the Goddess in worship *(pùjà)*, through the meditative muttering of prayers (*japa:* the recitation of the litany of her names), the unrelenting verbal repetition (again japa*)* of sacred formulae *(mantra:* word-sounds which contain her essence), the making of mental and external offerings *(homa)*, and one-pointed meditation on her inner vision *(dhyàna)*. He could never hope to experience the final identity if he were not already convinced and aware of it from the first. Meanwhile, to support his preliminary approach, he sets before his eyes and mind an image *(Pratìka, Pratima)* of the deity. This may be a statue, painting, symbol of some kind, or yantra;[35] in special cases it may be a living being, for example, a virgin *(kumàrìpùjà)*, or the worshipers's wife.

The first act of devotion consists in contemplating inwardly the mental image of the deity and then projecting the spiritual energy (tejas) of that inner subtle form into the gross outer image. This consecration is known as *prànpratisthà*, "the consignment (*pratisthà*) of the vital breath (*pràna*. "It is to be undone again at the conclusion of the period of worship by a "dismissal" *(visarjana)* of the holy presence, following which the image is no longer the seat of a deity *(pìtha)*, and may be thrown away. The worshiper sends forth and takes back again the shining form, just as the Creator sends forth and takes back again into his infinite substance the manifold of the cosmos- and by virtue of the same infinitude *(brahman-àtman)* within, as well as the same miracle of màyà. Later, when initiate learns to recognize and spontaneously respond to the presence of the divinity everywhere, in all things, he no longer requires the pedagogical assistance of this ritual, but

meanwhile his mind and sentimements must be given help. The little miracle of transubstantiation, however, is rather a microcosmic than a macrocosmic crisis. Divinity itself cannot be said to have been actually summoned and dismissed; rather, the *realization* of divinity has been facilitated. For, whereas the adept in the condition of perfect realization beholds and reveres the whole world as an icon or seat *(pìtha)* of the Universal Presence, the usual member of the human herd *(pasu)* requires all the assistance of religion to bring his mind from the common, animal, economic-political mode of considering things, to the contemplative attitude of a luminous intuition.

The rites performed in the presence of a consecrated image are the counterparts of the secular rituals of daily life. The god is welcomed as a guest, with flowers, obeisance, washing of the feet, food, water for bathing, cloth for garments, jewels, perfume, incense, offerings of various kinds, praise, and conversation.[36] These redound, in turn, to the sanctification of daily life; for a guest is welcomed with the same ceremonial; a parent is honoured as a god, and a child attended as a god. The sanctity of the Presence thus perceptibly pervades the social sphere. Ritual gestures *(mudrà)* also are employed in the worship, and these, like words, are the expressions and supports of spiritual resolve. These gestures, or *mudràs*, are identical with those represented in Indian images and utilized in the art of the Indian dance. They constitute a veritable language of the hands, making possible the most subtle amplifications of expression. For example, when presenting, in offering, the vessel of water, the fish gesture *(matsya mudrà)* is made. "This is done as the expression of the wish and intention that the vessel which contains water may be regarded as an ocean with fish and all other aquatic animals. The sadhaka says to the Devata of his worship, 'this is but a small offering of water in fact, but so far as my desire to honour you is concerned, regard it as if I were offering you an ocean."[37] Or again, when the Goddess is invited to take her place, before the moment of worship, the *yoni mudra* is made, since the yoni, the female organ, is her pitha or yantra. The yoni can never be regarded by a Tantric adept otherwise than as an altar. Therefore, when the sadhaka

has attained to perfection in this discipline he can proceed to the most appropriate and congenial form of paying worship to the Goddess, in maithuna.

Bhùtasuddhi, or "the cleansing *(suddhi)* of the (five) elements of which the body is composed *(bhùta)*," is an indispensable preliminary to every Tantric rite. The devotee imagines the divine power *(sakti)* as being asleep within him, withdrawn from operation in his gross physique, coiled away like a sleeping serpent *(kundalini)* at the root of his spine, in the deep place known as the *mùlàdhàra*, "the root *(mùla)* base *(àdhàra)*." The sadhaka then pronounces mantra to arouse her, while controlling carefully his inhalations, breathing deeply first through one nostril then the other *(prànàyàma)*, to clear the way for her through the spiritual channel *(susumnà)* that is supposed to run through the interior of the spine. He is then to think of her as aroused. She lifts her head and begins to move up the susumna, touching in her passage a number of "centers" or "lotuses" *(cakras, padmas)*, which are regarded as the seats of the elements of the body. The muladhara is the seat of "earth"; it is pictured as a crimson lotus of four petals. The next center above, called *svàdhisthàna* (sakti's "own abode"), is at the level of the genitals and is the seat of the element "water"; it is pictured as a vermilion lotus of six petals. The next, at the level of the navel, is known as *manipùra*, "the city *(pùra)* of the lustrous gem *(mani)*," so called because it is the seat of the element "fire". It is pictured as a blue-black lotus of ten petals. According to the psychology of this system of lotuses: muladhara, svadhisthana, and manipura are the centers from which the lives of most people are governed, while the superior centers represent higher modes of experience. The fourth, at the level of the heart, is the lotus in which the first realization of the divinity of the world is experienced. Here, it is said, the god reaches down to touch his devotee. Or again, here the sages hear the sound *(sabda)* of Brahman. Sounds heard by the outer ear are produced by "two things striking together," whereas the sound of Brahman is *anàhata sabda*, "the sound *(sabda)* which comes without the striking of any two things together *(anàhata)*."[38] This sound is OM; not the OM pronounced by the lips, which is but a mnemonic suggestion produced by the striking of the wind from the lungs upon the organs of the mouth, but the fundamental OM of creation, which is the Goddess herself as sound. Because this is heard in the lotus of the heart, that center is called *anàhata*; it is pictured as a ruddy lotus of twelve petals, and is the seat of the element "air".

"Ether," the fifth and ultimate element, is centered in the cakra of a smoky purple hue and of sixteen petals at the level of the throat. This is the Visuddha Cakra, "the completely purified." Beyond, at the point between the eyebrows, is the Lotus of Command *(àjña)*. White as the moon, possessing two petals, shining with the glory of perfected mediation, wherein the mind, beyond the zones veiled by the five elements and thus completely free of the limitations of the senses, beholds immediately the seed-form of the Vedas. This is the seat of the Form of forms, where the devotee beholds the Lord—as in the Christian heaven. Beyond is the center beyond duality, Sahasrara, the vari coloured lotus of a thousand petals at the crown of the head. Here Sakti—who is to be thought of as having ascended through all the lotuses of the susumnà, waking each lotus to full blossom in passing—is joined to Siva in a union that is simultaneously the fulfillment and dissolution of the worlds of sound, form, and contemplation.

The Tàntric worshiper is supposed to *imagine* himself as having purified his body by suffusing all the lotuses with the awakened Sakti in this way (only a perfected yogi being capable of making the kundalini actually rise). Meditation *((dhyàna)*, the recitation of charms filled with the power of the Goddess in the form of sound *(mantrà)*, eloquent postures of the hands and body *(mudrà)*, and the meditative placing of the tips of the fingers and palm of the right hand on various parts of the body, accompanied by mantra *(nyàsàa*,[39] assist him in this process, as well as in that of welcoming the god into the image or yantra. The two processes are reciprocal, and constitute the whole mystery of ritualistic transubstantiation. Hence we read, in the *Gandharva Tantra*: "A man should worship a divinity *(devatà)* by becoming a divinity himself. One should not worship a divinity without oneself becoming a

divinity. If a person worships a divinity without becoming himself a divinity, he will not reap the fruits of that worship."[40] And again, in the *Vàsistha Ràmàyana*: "If a man worships Visnu without himself becoming Visnu, he will not reap the fruits of that worship. If he worships Visnu by becoming himself Visnu, an initiate *(sàdhaka)* will become Great Visnu *(Mahàvisnu,* i.e., the Being that is beyond the personal aspect of the god)."[41] And once again, this time in the *Bhavisya Puràna*: "A man should not mediate on Rudra without himself becoming Rudra,[42] nor take the name of Rudra (by muttering the "garland" of the god's names) without becoming Rudra; nor will he attain Rudra without becoming Rudra."[43]

The act of worship is meant to facilitate a direct, immediate experience of what the sàdhaka already knows theoretically, namely, that jiva and ìsvara (the latter preferably in the feminine form of sakti) are in essence one, being the complementary forms through which Brahman becomes manifest in the field of the pairs-of-opposites, the created world. The sàdhaka confronts his devata, which is represented in the form either of an external image or of an interior vision, on the plane and in the state of dualism, yet he knows that what appears as two is actually one. The activity of self-surrender then leads to the perfect realization of this mystery. Surrender of the illusory sovereignt nature of the individual transforms him into a servant *(dàsa)* of the divinity, and this state, when brought to perfection, then reveals to him his own fundamental sovereignty as the deity itself. The fervor of daily worship through bhakti yoga thus awakens the hidden divine nature in man, and divine ecstatic beatitude *(Prema)* supervenes following the moment of perfect participation. Similarly, the son the wealthy man, in the above-cited parable of the Mahàyàna-Buddhist *Sadharmapundarìka*, without knowing it, served his father as a servant, gradually was advanced in his estate, and eventually came to realize that he was himself the son and heir of the master, entitled to all his possessions; indeed, himself the rich man, the alter-ego of his lord.[44]

But the rites and grades of service are governed by the spiritual character of the devotee. This is a basic principle of all Indian psychological training. The personality endowed with rajas (the quality of vigor and action) will require a different sadhana from one steeped in tamas, while the godlike man of brilliant sattva will be fit for still another way. In the Tantric vocabulary these three types are known, respectively, as *vìra*, the hero, *pasu*, the dark-witted animal of the herd, and *divya*, the godlike, luminous saint.

It is noteworthy, and perhaps a symptom of Ksatriya provenience, that in the classic Tàntric Àgamas the emphasis is given to the vira, the man of ràjasic disposition. According to the ideal and way of the Vedànta, rajas was to be subdued by sattva, all the disciplines being founded on the principle of the perfect mirror-pond, but in the classic Tàntric realization the victory was achieved by way of the passions themselves: they were challenged, directly faced, and ridden as a mettlesome stallion by a knight. The "five good things," which for the pasu, the pedestrian, the man of the herd, represent only danger, became the pre eminent vehicles of attainment. "The five essential elements in the worship of Sakti," the *Mahànirvàna Tantra* states, "have been prescribed to be wine, meat, fish, parched grain, and the union of man with woman. The worship of Sakti without these five elements is but the practice of evil magic (*abhicàra*: a ritual that injures or destroys); the power that is the object of the discipline is never attained thereby, and obstacles are encountered at every step. As seed sown on barren rocks does not germinate, so worship *(Pùjà)* without these five elements is fruitless."[45] These statements are quoted in the text as the words of Siva to his Sakti, pronounced in the inner chamber of their divinely blissful abode, on the summit of the sacred mountain Kailàsa.

Neither the saintly nor the gentlemanly Hindu of today, however, favors the boldness of this heroic view. Instead, the attitude formerly assigned to the Pasu is recommended for all, that namely of worshiping the life force *(sakti)* not as the Bride but as the Mother, and thus submitting, like a child, to a sort of sacramental castration. "The attitude of a `hero,'" said Ràmakrishna to one of the most worldly of his devotees, Girish Chandra Ghosh, a successful dramatist and the director of the Calcutta "Star Theatre": "The attitude of a, `hero' is not good. Some people cherish it.

They regard themselves as Purusa and woman as Prakrti; they want to propitiate woman through their intercourse with her. But this method often causes disaster."

GIRISH: "At one time I too cherished that idea."

Sri Ramakrishna gazed at Girish pensively, in silence.

GIRISH: "I still have that twist in my mind. Tell me what I should do."

RÀMAKRISHNA *(following a moment of silent consideration)*: "Give God your power of attorney, Let Him do whatever He likes."

Abruptly, the conversation was then turned to a discussion of Ramakrishna's younger devotees.

RÀMAKRISHNA *(to Girish and the rest)*: "In meditation I see the inner traits of these youngsters. They have no thought of acquiring house and property. They do not crave sex pleasure. Those of the youngsters who are married do not sleep with their wives. The truth is that unless a man has gor rid of rajas and has acquired sattva, he cannot steadily dwell in God; he cannot love God and realize Him."

GIRISH: "You have blessed me."

RÀMAKRISHNA: "How is that ? I said that you would succeed if you were sincere."

Before Girish could respond, Srì Ràmakrishna cried, with a shout of joy, "Ànandamayì !" and the company saw him—as they had beheld him many times before—pass abruptly from normal consciousness to the trance state of divine absorption *(samàdhì)*. He remained abstracted for some time, but presently moved, and soon was back again, vivaciously participating in the conversation.[46]

One of his "youngsters" had inquired, on a former occasion: "Isn't it true that the Tantra prescribes spiritual discipline in the company of women ?"

"That," the Master had replied, "is not desirable. It is a very difficult path and often causes the aspirant's downfall. There are three such kinds of discipline. One may regard woman as one's

mistress or look on oneself as her handmaid, or as her child. I look on woman as my mother. To look on oneself as her handmaid is also good; but it is extremely difficult to practice spiritual discipline looking on woman as one's mistress. To regard oneself as her child is a very pure attitude."[47]

And on another occasion: "Sakti alone is the root of the universe. That Primal Energy has two aspects: vidyà and avidyà. Avidyà deludes. Avidyà conjures up 'woman and gold,' which casts the spell. Vidyà begets devotion, kindness, wisdom, and love, which lead one to God. This avidya must be propitiated, and that is the purpose of thierties of Sakti worship.

"The devotee assumes various attitudes toward Sakti in order to propitiate Her: the attitude of a handmaid, a 'hero,' or a child. A hero's attitude is to please Her even as a man pleases a woman through intercourse.

"The worship of Sakti is extremely difficult. It is no joke. I passed two years as the handmind and companion of the Divine Mother. But my natural attitude has always been that of a child toward its mother. I regard the breasts of any woman as those of my own mother. Woman are, all of them, the veritable images of Sakti."[48]

In the classic Tàntric Àgamas three varieties of sàdhanà are prescribed for the various temperaments. That of the "five good things," as we have described them, is for the vira. But for the pasu, these are still the "five for bidden things." And so the term "wine" *(madya)* is interpreted in his case to mean coconut water, milk, or some other indicated "substitutional substance" *(anukalpatattva)*. Similarly, instead of "meat" *(màmsa)*, he partakes of wheat-beans, ginger, sesamum, salt, or garlic, and instead of "fish" *(mastya)*, for red radish, red sesamum, masur (a kind of grain), the white brinjal vegetable, and paniphala (an aquatic plant). "Parched grain" *(mudrà)* in the form of rice, wheat, paddy, etc., is permitted, but instead of maithuna, childlike submissicn is recommended before the Divine Mother's Lotus Feet.[49]

The divya, the god-man of purest sattva, on the other hand, is far, far beyond both the "substitutional," safe-and-sane sàdhana

of the pious lamb, but also beyond the fearless, chivalric experiences of the hero. For him no external image or sacrament whatsoever is required. Hence, in the rereading of the "five good things" as prescribed for the divya, "'wine' *(madya)* is not any liquid, but that intoxicating knowledge acquired by yoga of the Parabrahman which renders the worshiper senseless as regards the external world. 'Meat' *(màmsa)* is not any fleshly thing, but the act whereby the sadhaka consigns all his acts to 'Me' *(mm)*, that is, the Lord (this, of course, is a pun). 'Fish' *(matsya)* is that sattvic knowledge by which through the sense of 'mineness' (a play upon the word *matsya*) the worshiper sympathizes with the pleasure and pain of all beings. *Mudrà* is the act of relinquishing all association with evil which results in bondage. While 'coition' *(maithuna)* is the union of the Sakti Kundalini, the 'Inner woman' and World-force in the lowest center *(mùlàdhàra cakra)* of the sadhaka's own body with the supreme Siva in the highest center *(sahasràra)* in his upper brain.[50]

For, whereas the pasu or vìra devotee practicing bhùtasuddhi (the ritual purification of the elements of the body in preparation for an act of dualistic worship)[51] has to *imagine* the purifying ascent of the Kundalinì through the centers or lotuses *(cakras, padmas)* of the susumna, the divya, adept in the exercises of the Tàntric Kundalinì Yoga, actually brings this psychosomatic miracle to pass. Àsana and mudrà (proper seat and posture), prànàyàma (control of the breath), dhyàna and mantrà (interior visualization and the concentrated recitation of certain "seed" sounds and formulae), following a long and severe preliminary training in physical and emotional self-purification, lead actually to a physical effect which is described as the channeling of all the energies of the body into a subtle channel up the interior of the spine *(susumna)*. In this case, the rise of the "serpent Power" *(kundalinì)* and awakening of the lotuses *(padmas)* does not have to be imagined, it actually comes to pass. And when the sixth center is attained—the "Lotus of Command" *(àjñà)* between the eyebrows—the Lord *(isvara)* is actually seen, not simply imagined, and the beholder is completely lost in savikalpa sàmadhi—communion with the Brahman "with limitations" *(savikalpa)*, where the distinction between the subject and the personal God is retained.[52]

Whereas the moment the rising force then enters the ultimate thousand-petalled lotus at the crown of the head (the sahasràra), where Siva and Sakti are one, the knowledge of duality is in sheer experience transcended, and the state of the yogì becomes that of nirvikalpa samadhi: realization of the identity of Àtman with the Brahman "beyond all limitations" *(nirvikalpa)*, where both the subject and its highest object are annihilate.[53]

"There is one simple test whether the Sakti (= *kundalinì*) is actually aroused," writes Sir John Woodroffe. "When she is aroused intense heat is felt at that spot, but when she leaves a particular center the part so left becomes as cold and apparently lifeless as a corpse. The progress upwards may thus be externally verified by others. When the Sakti (Power) has reached the upper brain *(sahasràra)* the whole body is cold and corpselike; except the top of the skull, where some warmth is felt, this being the place where the static and kinetic aspects of Consciousness unite."[54]

"Sometimes the Spiritual current rises through the spine, crawling like an ant," Ràmakrishna told a circle of his intimate friends. "Sometimes, in samàdhi, the soul swims joyfully in the ocean of divine ecstasy, like a fish. Sometimes, when I lie down on my side, I feel the Spiritual current pushing me like a monkey and playing with me joyfully, I remains still. That current, like a monkey, suddenly with one jump reaches the Sahasrara. That is why you see me jump up with a start.

"Sometimes, again, the Spiritual Current rises like a bird hopping from one branch to another. The place where it rests feels like fire. It may hop from Mùlàdhàra to svàdhisthàna, from Svàdhisthàna to the heart, and thus gradually to the head. Sometimes the spiritual Current moves up like a snake. Going in a zigzag way, at last it reaches the head and I go into samàdhi.

"A man's spiritual consciousness is not awakened unless his Kundalini is aroused. The Kundalinì dwells in the Mùlàdhàra. When it is aroused, it passes along the Susumna nerve, goes through the centers of Svàdisthàna, Manipùra, and so on, and at last reaches the head. This is called the movement of the Mahavayu, the Spiritual Current. It culminates in samadhi.

"One's spiritual consciousness is not awakened by the mere reading of books. One should pray to God. The Kundalini is aroused if the aspirant feels restless for God. To talk of knowledge from mere study and hearsay ! What will that accomplish ?

"Just before my attaining this state of mind, it had been revealed to me how the Kundalilnì is aroused, how the lotuses of the different centers blossom forth, and how all this culminates in samàdhi. This is a very secret experience. I saw a boy twenty-two or twenty-three years old, exactly resembling me, enter the Susumnà nerve and commune with the lotuses, touching them with his tongue. He began with the center at the a minus and passed through the centers of the sexual organs, navel, and so on. The different lotuses of those centers—four-petalled, six petalled, and so forth—had been drooping. At his touch they stood erect.

"When he reached the heart—I distinctly remember it—and communed with the lotus there, touching it with his tongue, the twelve-petalled lotus, which was hanging head down, stood erect and opened its Petals. Then he came to the sixteen-petalled lotus in the throat and the two-petalled lotus in the throat and the two-petalled lotus in the forehead. And last of all, the

thousand-petalled lotus in the head blossomed. Since then I have been in this state,"*

"Waken, O Mother!" wrote Ramprasad, "O Kundalinì, whose nature is Bliss Eternal! Thou art the serpent coiled in sleep, in the lotus of the Muladhara!"[56]

"In dense darkness, O Mother," runs another wonderful song, "Thy formless beauty sparkles":

In dense darkness, O Mother, Thy formless beauty sparkles; Therefore the yogis meditate in a dark mountain cave.

In the lap of boundless dark, on Mahànirvàna's waves upborne, Peace flows serene and inexhaustible.

Taking the form of the Void, in the robe of darkness wrapped, Who art Thou, Mother, seated alone in the shrine of samàdhi ?

From the Lotus of Thy fear-scattering Feet flash Thy love's lightening;

Thy Spirit-Face shines forth with laughter terrible and loud.[57]

3

All the Gods within Us

IN THE Jaina and kindred teachings, matter is described as of an inert and lifeless *(ajiva)* character. The ruthless asceticism of the "naked philosophers" (the "gymnosophists" who astounded Alexander's Greeks) followed logically from their resolution to be sterilized of this dead material and thus rendered pristine—pure, luminous, and perfect. Like balloons leaving the earth below—the earth, its atmosphere, and even the ultimate stratospheric envelope—their life-monads were leaving beneath them, trait by trait, the universal bandages of lifeless "life" As we have seen, the force in India of that pre-Àryan, dualistic, yogic point of view was so great that even the exuberant monism of the Bràhmans finally submitted to its life-searing influence. Gradually, the vigorous world-affirmation of the Vedic period underwent a strangely contradictory change, until, in what is generally regarded as the supreme nondualistic designation of Brahman as *sat, cit, ànanda* ("pure being, consciousnes, and bliss," absolutely uninvolved in the bondage, ignorance, and misery of the world illusion) the yogic principle won its most impressive triumph. For although it is true that instead of the pre-Àryan, jaina, and Yoga ideal of the "isolation-integration" *(kaivalya)* of separate life-monads *(jìvas, purusas)* the new goal was that of reunion with the one Saccidànanda Brahman, "one-without-a-second," nevertheless this nondual reunion, this recognition of an identity which in reality had never been forfeited, was understood as being synonymous with a refutation of the false notion of the existence of a cosmos: a dissolution of the "superimposition" due to "ignorance". "That which is untouched by the sixfold wave [of decay and death, hunger and thirst, grief and delusion], meditated upon by the yogi's heart but not grasped by the sense-organs, which the faculty of intuition *(buddhi)* cannot know, and which is faultless *(anavadyam)*:

that Brahman art thou—meditate upon this in thy mind."[58] The same, basic ascetic attitude of rejection as that which in the pre-Àryan past has sundered human experience into the spheres of ajiva and jiva, was now discriminating between samsàra and nirvana, while striving for identification ("without remainder") with the unimplicated term.

And yet, on the other hand, ther flourishes in India, side by side with this attitude of negation, a vigorous affirmation of the world of flux and time, which is just as fearless and absolute, in its own way, as the unflinching self-transcendence of the yogis. In that land the great human effort, looking either way, seems always to have been to break the all-too-human limitations of the mind by means of "inhuman" techniques. The ideals and disciplines of the castes are "inhuman"—humanistically speaking; and in a sense, every Indian, one way or another, is a yogi: for bhakti, the popular Hindu "path of devotion," is itself yoga: an internal "yoking" of the mind to a divine principle. Wherever bhakti is carried to an ultimate statement, as for instance in the *Bhagavad Gita* and the sacraments of the Tàntric "five good things" *(pañcatattva)*, the secular initiate is inspired to a challenge and assimilation of the *immanent* aspect of absolute Being, which is no less audacious than the corresponding effort, in the penitential groves, to assimilate the *transcendent.*

The Bràhman mind, in other words, did not capitulate unconditionally to the principle of world-rejection. The psychophysical problems posed by the Vedic monist philosophy that matured during the period of the Upanisads are as open to world-assertive as to negating replies. The more amply documented Indian philosophical tendency, and the one first encountered by the Western scholars, was that represented in the schools of the Vedànta and Hinayàna, but in recent years the power and profundity of the Tàntric system have begun to be appreciated, and therewith has been facilitated a new understanding of Indian life and art. Indeed, one could only have been amazed had it been found that in the most durable civilization known to history the sole intellectual response to such a dictum as "All Is Brahman" had ben that of a monastic renunciation of the manifest for the unmanifest as-

pect of the metaphysical equation. Had we not learned what we now know of the philosophy of the Tàntric Agàmas; we should have had to posit some such tradition; for as the Indian centuries open their secrets to us we become more and more aware of the power of something very different from the sublimated melancholy of the monks, in the life-loving Hindu contemplation of the delicacies of the world of name and form. In the majestic sculptural rendering of Siva Trimùrti at Elephanta,[59] in the now well-known South-Indian bronzes of the Dancing Siva,[60] in the phantasmagoric "foam and mist" style of the great masterpieces of Bhàjà, Màmallapuram, and Elùrà,[61] as well as in the Indian aesthetic phenomenon which I have elsewhere described as that of "expanding form,"[62] a stupendous dionysian affirmation of the dynamism of the phenomenal spectacle is rendered, which at once affirms and transcends the apprehended traits of the individual and his cosmos. Prakrti herself (*natura naturans*, not the merely visible surface of things) is here portrayed—with no resistance to her charm—as She gives birth to the oceans of the worlds. Individuals—mere waves, mere moments, in the rapidly flowing, unending torrent of ephemeral forms —are tangibly present; but their tangibility itself is simply a gesture, an affectionate flash of expression on the otherwise invisible countenance of the Goddess Mother whose play *(lìlà)* is the universe of her own beauty. In this dionysian vision the individual is at once devaluated and rendered divine, majectic with the majesty of Nature herself and mystically sheltered in the very maelstrom of the world.

Such a view, obviously, is not fit for all. It can appeal to only certain types and tastes: the aristocratic, for example, or the artistic, and the ecstatic. An intellectual temperament , though perhaps appreciative of the torrential magnitude of such a vision, will remain, necessarily, somewhat cool, refusing to respond to it with the whole personality. That is why this view—though certainly perennial in India—is less well documented in literature, theology, and philosophy than in the works of art. The texts are from the hands of intellectuals, by nature endowed for the abstract realizations of the way of disembodied thought *(jñàna-yoga)*; but the art works have poured from the hands of crafts-

men commissioned by wealthy merchants and aristocrats—all the children, the servants, or the willing heroes of the Goddess; perhaps profoundly respectful of her more thoughtful sons, yet intimately aware, all the time, that there are riches, boons, and wondrous paradoxical insights that She holds in store only for those who truly dote on Her, and which the haughty discriminators, dedicated to the transcendental One-without-a-second, can never share.

Throughout the known history of India these two points of view have operated in a dialectic process of antagonistic cooperation to bring to pass the majestic evolution of art, philosophy, ritual and religion, political, social, economic, and literary forms, which we know today as the miracle of Indian civilization. By and large, it can be said that the nondual world-affirmation of the Vedic Bràhmans, with its wider swing and greater depth, has been the dominant and victorious contributor to the development. To the pluralistic-realistic, idealistic dualism of jaina-Sankhya stamp we can ascribe only a preliminary and provocative role. By virtue of a blood and vigours technique of philosophizing in paradoxes, continually establishing the essential unity of terms and spheres that would logically appear to be antagonistic, the fertile thought of Bràhmanism unfailingly brought together, fused, and transcended the pairs-of-opposites, which were then allowed to proceed again from each other in a brilliant dialectical play; Brahmanic thought being the philosophic counterpart and expression of the life-process itself, a reflection in conceptual terms of the paradoxology of life's unceasing dynamism.

Food, flesh, and blood become transformed in a living body into impulses, emotions, feelings, thought, and inspiration. These in turn condition and move the bodily frame. Then the decomposition of the same body after death converts it into the teeming life of worms and vegetation, which again is food. There is a continuous circuit of metabolism, an unending transformation of opposites into each other. And this reality of becoming is what is mirrored in the Bràhmanic monist conception of màyà. The perpetual motion of things turning into each other is the reality denoted by the icon of the Goddess. The female conceives by the male and transforms his seed into their common offspring, a

new formation of their substance. Such is the miracle of the enigma, Màyà-Sakti. Hers, therefore, is an erotic life-philosophy, precisely the opposite and exact compliment of the sterilizing, stern, sublime, ascetic thinking of the Jaina-Sankhya schools.

The concern of the latter is to divide, to cleanse of each other, and finally to separate forever, the life-principle, which is incorporeal, and the principle of both gross and subtle matter, which is life-conditioning, life-staining and -obscuring. In the long course of Indian thought, this stern ascetic attitude has been able to celebrate its moments of victory, and these moments have contributed immeasurably to the recolouring and renovation of Indian life. But that life itself, in accordance with its own innate dialectic principle of transformation, has then inevitably brought to pass a new miracle of absorption, assimilation, and restatement: time and time again, great, vigorous, tropical India has adopted the sublime way of sterilization, the way supremely represented in the teachings of the Buddha and in Sankara's Vedanta; but always the powers and wisdom of the erotic-paradoxical monism of life—and of the Brahman understanding—has again successfully reasserted its force.

Brahman, sakti, the force-substance of Indian nondual philosophy, is the principle that enters, pervades, and animates the panorama and evolutions of nature, but as the same time is the animated and pervaded, entered field or matter of nature itself *(prakrti, natura naturans)*; thus it both *inhabits* and *is* the manifested universe and all its forms. As the unceasing dynamism of the transitory sphere of becoming and withering away, it lives in all the changes of birth, growth, and dissolution.

But, simultaneously, it is remote from this sphere of change; for in its quiescent, dormant transcendent aspect it knows no phases and is detached form both the living and the dead. The names ascribed to it are concessions to the human mind. This mind, however, being itself of the essence of the unutterable, may be touched to Self-recollection by properly hearing one or another of the finally inadequate names. The name Brahman, Saccidànanda Brahman, is misleading; for it suggests that the transcendent *is*. The name Vacuity, Sùnyatà, the Void, is mis-

leading also; for it suggests that the transcendent *is not.* Perhaps, though, the latter is the less misleading and therefore the better term; for it does suggest transcendence, rather than definable existence. Nevertheless, the difference is not seriously worth an argument. As a clue either term will serve, whereas if not properly understood neither means a thing.

Bràhman philosophy produced its last synthesizing statement in the courageous esotericism of the Tantras and in the Tàntric Mahàyàna (the latter surviving today in the snow-clad summits and high dales of Tibet), where the old Àryan frenzy for non-dualism and the paradox, forever asserting the unity of incompatibles, fruitfully combined with its own incompatible—the archaic matrilineal world-feeling of the aboriginal civilization of India. What the Vedic sages had recognized in the heavens of the macrocosm, the Tàntric adept felt dwelling bodily within himself, in the microcosm, and he named it, also, "God." Hence, whereas the members of the Bràhman caste in Vedic times had conjured the holy power *(brahman)* by means of public sacrifices, the Tàntric devotee, of whatever caste, by means of the simple, essentially personal rituals of the circles of Tàntric initiates, sacrificed his own ego and thereby conjured the holy power *(Sakti)* of his own phenomenality into manifestation in his life. The goods served by the Bràhmans had been those of the community; the god worshiped by the Tantrist was his own, his *ista-devatà,* his chosen beloved—which yet was identical in essence with whatever deity was anywhere adored; for "It is only a food, "states the *Sammohana Tàntra*, "Who sees any difference between Ràma and Siva."[63] The eligibility of the Bràhman to serve and conjure the gods of the community had rested in the high rank of his caste in that community, whereas the eligibility of the Tàntric devotee reposed in the ripeness of his mind and power of experience. "The Bràhman who is a descendent of a Rsi, or holy sage," we read in the *Satapatha Bràhmana*, "is all the gods."[64] "I am the Devi and none other," thinks the Tantric devotee. "I am Bràhman who is beyond all grief. I am a form of Saccidànanda whose true nature is eternal Liberation."[65]

The idea of the godhood of the individual is thus democratized in the Tantra, because understood psychologically instead

of sociopolitically. As a result, the entire context of the public Indian faith has been reinterpreted. The rites and religiosity of contemporary India exhibit in every trait the profound influence of this Tàntric view; indeed, they have ben for centuries more Tàntric than Vedic. In spite of vestigial remains of the archaic snobbism of caste, native Indian life is shot through with the radiance of a realization of universal divinity. In contrast to the attitude of Job who cried out to Yahweh: "What is man, that thou shouldest magnify him ?" the Indian, by shattering his ego, equates himself with God, transcends God, transcends God, and is at peace in the knowledge of himself with God, transcends God, and is at peace in the knowledge of himself with God, transcends God, and is at peace in the knowledge of himself as Brahman. "The Mother is present in every house," writes Ramprasad. "Need I break the news as one breaks an earthen pot on the floor ?"

FOOTNOTE

1 *Supra*, pp. 534.535.

2 *The Gospel of Sri Ràmakrishna*, translated with an introduce by Swami Nikhilananda, New York, 1942, p. 858.

3 *Ib.*, p. 288.

4 Contrast *supra*, p. 439.

5 Brahman as Being *(sat)*, Consciousnes *(cit)*, and Bliss *(ànada)*. Cf. *supra*, p. 425.

6 *The Gospel of Sri Ràmakrishna*, pp. 345-346.

7 Known as màyà the Vedànta; cf. *supra*, pp. 425-427. Sakti is Yum of the Yab-Yum icon; cf. *supra*, pp. 556-559.

8 This idea of the play *(lilà)* of the Godhead in the forms of the world is fundamental to the Tàntric view and is the Hindu counterpart of the Mahàyàna-Buddhist Mahàsukha (*supra*, p. 554).

9 *The Gospel of Sri Ràmakrishna*, pp. 133-135.

10 For an account of the ideals and history of the Brahmo Samaj (founded in 1828 by Ràjà Rammohan Roy), see Swàmi Nikhilananda's introduction to *The Gospel of Sri Rama-krishna*, pp. 40-42. A distinguished figure in the movement was Devendranath Tagore (1817-1905), father of the Nobel Prize poet, Sir Rabindranath

(1861-1941).

11 *Ib.*, pp. 135-139 (with a few brief omissions).

12 The Àgamas (Tàntric writings) are divided into five main groups according to the personification celebrated: Sùrya (the sun god), Ganesa ("Lord of the Hosts," the elephant-headed son of Siva, who is the Indian counterpart of Hermes, breaker of the way and guide of the soul), Sakti, Siva, and Visnu; lathe last three being today by far the most important. Tàntric principles and practices have been applied also to the worship of the Mahàyàna Buddhas and Bodhisattvas; the Yab-Yum symbolism is Tàntric.

13 For a discussion both of this development and of the symbolism of the Goddess, cf. Zimmer, *Myths and Symbols in Indian Art and Civilization* p. 90-102 and 189ff; also *The King and the Corpse* Part II, "The Romance of the Goddess."

14 *The Gospel of Sri Ràmkrishna*, p. 116.

15 *Kularanava Tantra*, cited by Sir John Woodroffe, *Shakti and Shakta*, 3rd edition, Madras and London, 1929, p.7.

16 *Ib.*, p.8. For the term *sàstra* cf. *supra*, p. 36.

17 Dinesh Chandra Sen, *History of Bengali Language and Literature*, Calcutta, 1911, p. 714.

18 *supra*, p.I 561; cf. E. J. Thompson, "A Poet of the People," *The London Quarterly Review*, CXXX, Fifth Series, XVI (July-October, 1918), p. 71.

19 *The Gospel of Srì Ràmakrishna*, p. 139.

20 Cf. *supra*, p. 41.

21 *The Gospell of sri Ràmakrishna*, p.139.

22 Mudrà also denotes the mystic hand postures that play such an important role in Indian ritual and art. This is the only meaning of the word given in the Sanskrit dictionaries. We read, however, in the *Yogini Tantra* (Ch. VI): "Fried paddy and the like—in fact all such [cereals] as are chewed—are called Mudrà" (cited by Woodroffe, op. cit., p. 571).

23 Cf. Supra, pp. 554-5559.

24 *Gandharva Tantra* 2; Woodroffe, op. cit., p. 538.

25 *Yoginì Tantra* 1; Woodfoffe, op. cit., p. 493.

25 For the term *àsrama*, cf. *supra*, pp. 155-160.

26 *Taittirrìya Bràhmana* 2. 8.8; cf. *supra*, pp. 345-347.

27 Cf. *supra*, pp. 447-455.

28 Cf. *supra*, p. 52.

29 Cf. *supra*, p. 459.

30 Cited by Woodroffe, op. cit., p. 593.

31 Woodroffe, op. cit., pp.I 587-588.

32. Om *Dharmàdharma-havirdìpte àtmàgnan manasà srucà Susumnàvartmanànityam aksvrttìr juhomyaham: Svàhà. (Tantraasàra 698;* Woodroffe, op. cit., p. 559.)

33. Cf. Arthur Avalon (Sir John Woodroffe), *The serpent power* 3rd revised edition, Mardras and London, 1931, p.120.

34 An example of *nyàsa* in Christian worship is the making of the sign of the cross, touching first the forehead ("in the name of the Father"), then the breast ("and of the Son"), the left shoulder ("and of the Holy."), right shoulder ("Ghost"), and finally bringing the palms together in the position of salutation known to the Hindus as *añjali*, which is the classic Christian mudra of prayer ("Amen").

The authors of *The Principles of Tantra* (edited by Arthur Avalon, 2 vols., London, 1914-1916), have aptly cited (pp. lxxi-lxxii) the following statement from the Council of Trent: "The Catholic Church, rich with the experience of the ages and clothed with their spend or, has introduced mystic benediction *(mantra)*, incise *(dhùpa)*, water *(àcamana, padya*, etc.), lights *(dìpa)*, bells *(ghantà)*, flowers *(puspa)*, vestments, and all the magnificence of its ceremonies in order to excite the spirit of religion to the contemplation of the profound mysteries which they reveal. As are its faithful, the Church is composed of both body *(deha)* and soul *(atman)*. It therefore renders to the Lord *(ìsvara)* a double worship, exterior *(vàhya-pùjà)* and interior *(mànasa-pùjà)*, the latter being the prayer f *(vadana)* of the faithful, the breviary of its priest, and the voice of Him ever interceding in our fever, and the former the outward motions of the liturgy." (Interpolations by authors of *The Principles of Tantra.)*

As to the historical relationship of the Christian to the Tantric service, that is a delicate matter yet to be investigated.

35 Cited by Arthur Avalon, *The Great Liberation*, Madras, 1927, p. 109,

note.

36 Vàsìstha Ràmàyana (*Yoga-vasistha*, cited ib.).

37 Rudra is the violent, world-destructive aspect of Siva.

38 *Bhavisya Puràna*. (Avalon cites, in *The Great Liberation* somewhat closely, *Agni Purana*.).

41 Saddharma-pundrìka 4; cf. *supra*, pp. 508-509.

42 *Mahànirvàna Tantra* 5. 22-24. (Translation by Avalon, *The Great Liberation*, pp. 89-90).

43 *The Gospel of Srì Ràmakrishna*, p. 682.

44 *Ib.*, p. 123.

45 *Ib.*, p. 116.

46 Woodroffe, *Shakti and Shàkta*, pp. 569-570.

47 Nilamani Mukhyopadhyaya, *Pancatattva-vicara*, p. 85: Woodroffe, *Shakti and Shàkta*, p. 567. Other sublimated readings of the pañcatatva apear in other texts; cf. Woodroffe, pp. 495-500, 568-569.

48 Cf. *supra*, pp. 584-585.

49 Cf. *supra*, pp. 435-436.

50 Cf. *supra*, pp. 436-437.

51 Avalon, *The Serpent Power*, pp. 21-22.

52 *The Gosspel of Srì Ràmakrishna*, pp. 829-830.

53 *Ib.*, p. 363.

54 *Ib.*, p. 692.

55 Sankara, *Vivekacudàmani* 256.

56 Cf. Zimmer, *Myths and Symbols in Indian Art and Civilization*, pp. 148-151, and fig. 33.

57 *Ib.*, pp. 151-175, and fig. 38.

58 *Ib.*, pp. 53-54, 117-121, 187-188, and figs. 1, 27, 28, 55, 59, and 60.

59 *Ib.*, pp. 130-136.

60 *Sammohana Tantra* 9; Woodroffe, *Shakti and Shàkta*, p. 53.

61 *Satapatha Bràhmana* 12. 4. 4. 6.

62 Woodroffe, *Shakti and Shàkta*, p. 81.

Chapter-4

Metaphysics of Tantra

Chapter-4

A. Tantra Schools:

Tantra is more a Sàdhanà system than a mere philosophical discourse. It's a process of identification of one's own potential and actual powers of bodymind complex. To be aware of the power or the realization of power is prior to its deification. Tantra gives both namely, the process of awareness of powers and also method of its deification.

The first portion covers its metaphysics while the second refers to Sàdhàna system. Any Sàdhàna system is related with the concept of God, World, individual self etc., and as such, it is based on some metaphysical principles. The Tàntric system has its own metaphysics and Sadhanà system.

In course of time of its development, Tantra has developed different schools both in metaphysics and in Sàdhanà aspect. Saivism, Saktism and Vaisnavism are the major schools of Tantra while Daksinàcàra, Vàmàcàra, Misra etc., come under its Sàdhanà aspect.

A new approach has ben made here in the presentation of the schools, Details of different schools have ben deliberately left untouched as it can only be a transfer of details from one source to this thesis. And secondly, the details are easily available in all books related with this notion. So here we have simply presented those details which are useful for therapeutic aspect only.

1. Metaphysical Schools: Saivism, Sàktism, Vaisnavism:

These three are the major schools of Tantra system, They also contain subjects in it. All these schools and sects differ only at apparent level but their goal is the same, that is realization or in Tantra terms, unfoldment of inner potential energy.

What is the source of creation, maintenance and destruction of the world ? It must be higher than everything which makes this

possible. Tantra has accepted the principle of polarity for this Higher Reality. The poles are, in Tantra terms system in everybody life. While the later can be removed by the Sàdhanà mentioned by the system.

For the illustration of the removal of physical-mental diseases, we may here mention the view of Pasupata system. Liberation takes place when the union between the individual self and the universal self takes place. For this, the Pàtanjala yoga system has mentioned the way of suppression of the mental modifications by considering mind as a cause of sorrow or pain.

Unlike this, for the Pàsupata system, yoga means conjunction of the individual self with God.[4] For this union, according to this system, mind does not prove as hurdles in union but it is an aid through which union is possible.[5] This reflects its therapeutic value. Suppression of mental modifications leads to many abnormal problems like split personality etc. While sublimation or positive view regarding them results into integrated personality. This fact has been visualised by the Pasupata followers in its early days which proves as a distinct therapeutic contribution of the Tantra schools.

2. Sàdhanà Schools of Tantra: Vàmàcàra, Daksinàcàra and Misra:

Vàmàcàra:

Vàmàcàra: is a synonym of the Kaulacàra. It lays stress on the Wealth (Artha) and desire (kàma). Here kàma is not the gross or physical sexual drive but it is an inherent underlying root cause of all our carvings for worldly objects and pleasures. Beings, one of the constituents of mind, it is natural to have desires. Unfulfilled or suppressed desires lie dormant into the unconscuious mind which may sometimes results into distorted form of behaviour. By laying stress on the satisfaction of desires, Tantra releases the Sadhaka from this type of abnormality or all mental disturbances.

Those adherents of Tantra who accept this way of being free from the bonds of desires by their natural satisfaction and still

persist in their effort of working out their liberation are known as kaulas. Kaulas. Kaulas combine enjoyment (Bhoga) with renunciation (Tyàga) and hence they have a very positive and healthy approach regarding life.

There are two classes in the kaulacàra. (1) Purvakaula and (2) Uttarakaula. The Purvakuala uphold the gross indulgence into 5 M's with certain limitations.

They believe that the 5 M's are allowed to be practiced by those who have attained certain level in the spiritual development. The rest are to remain away from this privilege. The mind of a Purvakaula Sadhaka is so pure that there is no possibility of any downfall. This is a standard through which they measure the height of the attainment of the purification of Sàdhaka.

Unlike the Purvakaula Sàdhaka, the Uttàrkauala Sadhaka does worship internally. No external aid is needed for worship. This practice strengthens the power of concentration and also helps in cultivating mental powers.

The real import of this school is that, the remedy of the poison is poison (Visam Visasya ausadham). Even poison can be utilised as remedy if it is correctly applied. This reflects that thing itself is not either good or bad but it is our outlook that makes it so. This leads us to infer that the passions that bind the soul, also can be the aid for attainment of Moksa or liberation. By giving the illustration of poison this school seems to suggest that the mental modification, which generally are considered as poison, as they create suffering can be used as the means of attaining Moksa.

Again, he is known a 'Vira' or 'hero' because he performs practice on cremation ground or Smasàna Sàdhanà. The cremation ground has here a symbolic meaning. Ordinarily cremation ground is a burning place of corpses. The Sàdhaka creates within himself a cremation ground for burning out the dead corpse of desires or vàsanàs so that they may not again appear and trouble him.

To overcome all these hurdles is the hidden key to health which is provided by the kaulism which reflects on its therapeutic

aspect.

***Daksinàcàra or Samayacàra*:**

Daksinàcàra is a Vaisnava Sàdhanà system. As Artha or wealth and kàma or desire are the goal of the Vàmàcàra, Moksa or liberation is the destination of the Daksinàcàra. This school is largely based on the Vedic path though the philosophy of this school is contained in the Sanat Kumara Samhità, Paràsara Samhità, Nàrada Pàncaràtra and other Agama texts. There are hard and fast rules mentioned by this system. The gross utilization of 5 M's is strictly prohibited in this system.

According to this system, the Higher Reality pervades everywhere and hence they avoid external worships and favour internal worship which purifies the mind of a Sàdhaka and also cultivates the inherent powers of mind.

***Misra*:**

This school is a synthesis of the Vàmàcàr and the Daksinàcàra. Like the Vàmàcàra, its way to overcome the worldly passions is unique. They gratify the senses by over indulgence and then renounce it completely. So this type known as Siva-Sakti. This also represents a male-female or plus-minus currents etc. The polarity in Tantra is not only rationally acceptable but also has ben propitiated as deity. The same polarity Siva-Sakti assumes the guise of Visnu-Luxmi in the Vaisnavism. There is no difference or no separation between Siva-Sakti or Visnu-Laxmi. In the Saiva schools, Siva enjoys predominant placea while In Sàktism, Sakti enjoys tht status and in the Vaisnavism, Visnu is considered as the Higher Reality.

***a. Ultimately Reality and World*:**

The ultimate Reality is considered as the source of world wheel. A Saivaite school, the Pàsupata and the Saiva Siddhanta calls it Pati (Lord) and kàrana (cause) respectively. In the Vaisnavism it is accepted as Parabrahman while in the Saktism, the same Higher Reality is known as Sakti or energy. All schools have announced ultimate Reality as eternal, unlimited, infinite etc., with one voice.

This Reality is also accepted both as immanent in the world and transcendent of the world.

The transcendental aspect of the ultimate Reality is worshipped by devotee while its manifestation in the form of world, that is its immanent aspect contains the therapeutic value. Now let us see how it deals with it.

In the Kàshmir Saivism and in the Sàktism, the nature of the ultimate Reality is considered as consciousness (cit)[1]. Hence, consciousness is the synonym of the Higher Reality. And because of this, being a creation of the Higher Reality, world is also a manifestation of consciousness. The consciousness which pervades the world also resides in body in the form of pràna or the vital force. Though pràna is one but according to its function, it is classed into five. Harmony between these five-fold pràna results into healthy body-mind while ignorance about it or disharmony ends into physical-mental diseases. Tantra has accepted the identical relation between macrocosm and the microcosm or in other words, ultimate Reality and the individual self. Ignorance about this fact creates spiritual diseases (pass) or sufferings which create circles of life-death.

Thus, the concept of the Ultimate Reality in Tantra plays at macrocosmic level in the form of element while at microcosmic level it pervades the body in the form of vital force or pràna. When the Ultimate Reality as an element realized at the macrocosmic level, Sàdhaka feels permanent bliss. The same feelings occur when the bodily pràna are in harmony which result into healthy body and sound mind.

***b. Individual self*:**

The Ultimate Reality which creates the world has not created it with effort but it is just a play which in the Vaisnavism is known as Lilà. The same concept is reflected in the saiva school. As the Pasupata system, system declares, the Ultimate Reality possesses the quality of playing for its own sake.[2] (Svàntàya Sukhàya) Thus the world is nothing but the play of consciousness. The consciousness or the cause of world process, is one but due to three real, that is, Sattva, Rajas and Tamas it seems to be many.[3]

Creation takes place when thed is equilibration (Vaismyavasthà) in the Sattva, Rajas and Tamas takes place in the Ultimate Reality or in Prakrti.

Individual self is a result of the dis-equilibration of these three reals. Being a creation of Prakrti or energy our body also contains sattva, rajas and tamas as elements of reals. When the dis-equilibration takes place in the bodily sattva, rajas and tamas, which are directly related with the five gross constituents of Prakrti (panca mahàbhùta) or in the terms of Àyurveda, Vàta, Pitta and Kapha, results into physical-mental disorders which brings limitations on the flexibility of body-mind complex.

***c.Liberation*:**

Tantra metaphysics deals not only with the Higher Reality (pati), individual self (pasu) and bonds (pasa) but it also deals with how to overcome from the physical, mental and also spiritual limitations or pasu, that is liberation. Liberation according to the Saiva Siddhanta is the end of the sorrow, Duhkhanta.

All Tàntric schools have mentioned the way of releasing the individual self from sorrow. Knowledge is not the only means through which liberation is gained. Tantra advocates over and above the knowledge, the inevitability of grace of god and the constant practise of Sadhana for working out liberation.

Thus, by presenting the metaphysical concept of libertion, Tantra prescribes therapy which removes physical-mental diseases and spiritual bonds. The former can be removed by the application of the doctrine, ascribed by the of renunciation there is a least chance for reappearing the desires in a distorted form.

They also accept renounciativon of desires from the Daksina kaulism. The desires are to be renounced after their gratification mentally. Thus they utilize best of the two types of the kaulacàra. This is also again a way of culitvating healthy mind-body outlook and hence has ample therapeutic value.

Thus by presenting the way of worship of the Higher Reality, these schools throw light on the drugless therapy.

B. Tantra Sàdhanà:

Introduction :

Practice is better than percept. Mere speculation does not lead one to the self realization. Tantra is a system which deals with the disciplinary aspect of realization. Let us see how it deals with the same.

One of the meanings of Tantra is expansion (Ötan = to expand). But expansion of what ? Only contracted things can be expanded or only seed can bloom into a huge tree. Here for Tantra, it is an expansion of the inner potentialities which is lying dormant at the end of the spinal cord or the Mùlàdhàra cakra which in Tantra terminology is known as the kundalinì sakti. The process of an awakening or realizing these potentialities is the Sàdhanà aspect of Tantra. Sàdhàna stands for activity or exertion (Ösadh = to exert). So in Sàdhana, Sadhaka has to follow or to do something (kriyàtmakam) for achieving the goal.

There are various ways of realization prescribed by the Indian wisdom. Like others, this Tàntric way of reclization is based upon some presuppositions, among them the cardinal one is that, it accepts the physical body both as the residing place and the instrument for the realization of Higher Reality. As the Meru Tantra declares, "Whatever is here is else and whatever is not here is no where". This leads us to conclude the identical relationship between the macrocosm and the microcosm. So for Tantra Shàstra, it is not necessary to be lost or to roam into the vastness of the universe but sàdhaka can realize his nature by concentrating on his own self.

Self resides into the body. So for the realization of former, later should be purified first. So the first step is the purification of body which can be done with external aids and the inner purification of body can be done thoroughness inner worship or meditation. How to do this or which are the essentials of Tantra sadhanà ? This can be asked.

Before going to that aspect let glance over one problem which is left undiscussed: i.e. why sàdhanà is necessary ? Tantric sàdhanà

is not a sàdhanà in abstraction but its results and consequences can be realized in everyday life. Tantra sàdhanà is basically a sàdhanà of Sakti or energy which is required to be manifested according to prescribed systematic practices. Nobody is left out from the clutches of energy. The very term Sakti is significant in this regards. As the Devi bhagvat declares: In the term Sakti, Sasca stands for superhuman powers (Aaisvarya) and kti for the daring (paràkrama).[1] Are we not in search of these qualities ? We, the lay man, do worship for the fulfilment of the desire for worldly pleasures, while a Tantric initiated sadhaka does this for the sublimation. So here we can get the justification of the significant verse of the Kulàrnava Tantra in which it declares that Tantra gives indulgence or worldly pleasure (Bhoga) and liberation (Moksa).[2]

How it techniques work, which give such results, generally not possibly to be achieved through other systems ? Tantra techniques leads positively to the very source of pleasure, that is mind. As we know, mind is the cause of pleasure and pain. Tantra says that the mind which binds us to the worldly affairs, the same mind can be the instrument of liberation. The potentialities of the mind is immense. We can utilize only the powers of conscious mind which is only a few drops of a sea of mental powers. The rest of the mind, which we care not in a position to utilize, is lying dormant which in terms of psychology is known as subconscious mind. Tantra sàdhanà is nothing but the awakening or unfolding of that inner potentialities.

Therapeutically, this aspect is also significant. The findings of Dr. Dasture which[3] are published in the Times of India, suggest that the resistance power of mind or will power against disease can prevent the results of the disease like cancer even. And at the same time, a person with a weak mind may become victim of the disease only by mere imagination.[3] Will power or the power of resistance against disease is a gift of nature to everybody. In some bodies, it is partially awakened while in others it is more awakened. Tantra sàdhanà is basically designed for strengthening the mind including cultivation of resistance power.

How this sàdhanà takes place ? We come back to our original question. Many essential are prescribed for the traditional

Tantra sàdhaka. Among them, the basic one is the competence of sàdhaka. As it is said, Tantra sàdhanà is just like walking on the edge of major. So for it, guru (guide) is required who can test the fitness of a sàdhaka and then initiate him. Initiation is a passport to enter into the realm of sadhana. After having finished some external mode of worship, guru then teaches some inner aspects of worship in which Nyàsa (*Identification*), Mudra (*Meditation*), Bhuta Sudhi (Purification) of bodily constituents), Pràna pratisthà (Establishment of self) etc., take place. We shall deal with this in detail at proper place.

Now, something about the approach of Tantra sàdhanà. Tantra accepts the physical body positively hence it also accepts its impulses and instincts. Generally instincts become the cause of bondage but novel view of Tantra is that by gratification of these impulses and senses, one can transcend the limitation of finite experiences. Of course, this path is a slippery one which can lead one to the downfall if proper care is not taken. Tantra has not overlooked this. According to the nature of mental level of sàdhaka, it has prescribed three ways which are termed as the Pasu vira and divya sadhaka or in other terms Tamasika, Ràjasika, and Sàttvika sàdhaka respectively.

In this chapter we shall see about the Tantra sàdhanà under two headings, A and B. A consists of the essentials of Tantra sàdhanà , while B contains the process of awakening the inner potentialities. Now let us procesed with the essentials of Tantra sadhana.

A) 1. Essentials of Tantra sadhana:

Tantric sadhana system is a sea in which the flows of various systems merge. As it is difficult to contain the sea in a pot, so it is difficult to contain all the details in a chapter. We, therefore, limit our task to present introduction of some of the salient features of Tantra sadhana. Sadhana is that which produces results of material or spiritual type. Whatever may be the result, the outer and the inner purification is the essential aspect of Tantra sàdhanà. The central point of Tantra sàdhanà is to worship deity by becoming deity. It means, as Tantra believes, what man worships is not

that which is something outside but his own consciousness itself. Though there are varieties in Tantra sàdhanà, here, we shall mention only those notions which are largely accepted by all. We here first start with the significant place of guru in Tantra sàdhanà.

4. Spiritual guide : guru :

In the Tantra sàdhanà, guru enjoys the significant status. Though in present times the so-called gurus have emerged out like mushrooms due to lack of proper understanding of the real meaning of guru. The Kulàrnava Tantra, the prime source of this notion, declares that the so-called gurus are so many but the real one is rare. How todraw a line of demarcation between an authentic and Take guru ? The Kulàrnava Tantra has presented certain characteristics for distinguishing the real guru from the take one. What are they ? Before we go to this, let us see what the term guru stands for?

Many definition have been given by different treatise but the Kularnava Tantra declares that in the term guru, 'gu' stands for darkness while 'ru' stands for removal. Hence guru is he, who removes darkness of nescience.[4]

Nescience of what ? Like all other systems, Tantra also accepts the identical relationship between the individual self and the universal self. Nescience of this fact is the hurdle in the way of sàdhanà. Only realized guru who is but Siva himself or the person who has realized Siva within himself can remove this obstacle and because of this, Tantra sees no difference between the Siva and guru.[5]

If a guru and Siva are identical then why lord chooses to manifest Himself through the medium of guru ? Why should not He manifest directly ? One may have such questions. One of such question is asked by Parvati to Lord Siva in the Kulàrnava Tantra. In response to that question Lord Siva replies that He is subtle, formless and being so, it is difficult to perceive. How then He can be worshipped ? So out of compassion, Lord Siva takes the form of guru. Worship of Him grants liberation and fulfilment.[6] And being so, it also declared by the same Tantra than the guru is none other than Siva without His three eyes. Vishnu without four

arms and Brahmà without His four arm Faces and Brahma without His four faces.[12] These are symbolic explanations of the various mode of the Higher Reality.

What are the characteristics of such a venerable guru ? This has been explained in almost all Tantras. The list of the qualities of guru is such a long that it takes two chapters in the Kulàrnava Tantra. Hence it is impossible to reproduce it here. But here we can mention some of them so that the layman can see who can be the real Tantric guru. The first requirement is that guru should be a realized one. Only such person can initiate other person. He also should know the[13] , present and future. He should be acquainted with the science of Mantra and Yantra also. Guru also should have a capacity to purifying the impurities of all kinds of disciple. Such and others are also the qualities of guru described in Tantra. These types of qualities is almost rarely to be found in a man in this age. But if suppose, somebody gets this type of personality, he would surely realize the glimpse of the Higher Reality. And because of this significance, it is declared with reverence that guru can save us from the wrath of even god but nobody can save us from the wrath of guru.[8] Only such an efficient guru can initiate a disciple. What is the significance of initiation and how guru initiates disciples that we shall see under the title "initiation".

b. Initiation : Diksa

Like guru, initiation is also an important notion in the Tantra sàdhanà. In the Kulàrnava Tantra, it is declared that there can be no Moksa or liberation without Diksà or[8] , and initiation cannot be there without a teacher or guru. So only guru can initiate the disciple for the sàdhanà according to his competency.[9]

Why initiation is required this can be asked. In response to this, we can say our mind is just like a graden. As in the garden, the poisonous sprouts with the good one, likewise, in our mind also, bad thoughts or the poisonous sprouts come out with the good one, likewise, in our mind also, bad thoughts or the poisonous sprouts of desires also come out. At the time of initiation, guru removes the unrequired things from the mind of disciple

through Sakti pàta. (Transplantation of power). The very term 'Diksà reflects this fact. 'Di' means that which gives knowledge while 'ksa' means that which removes animal sprouts. The Visvasàra Tantra gives the definition of this term. According to it, Diksà means that which abolishes sin and gives divine knowledge.[10]

How does guru creates this type of condition or in order words which are the ways through which guru gives initiation ? Three types of initiation are largely accepted in the Tantra sàdhanà. The first is Sparas diksà or bodily identification to create a type of rapport in the student or sàdhaka. (Tava kradyam me hradyam dadhami II etc.). The second is Drksanjñà, initiation by sight and the third is manasà diksà, initiation by thought.[11] The same Tantra, the Kulàrnava Tantra, also describes how guru gives these three types of initiation. The first initiation by touch is like a slow nourishing by the bird with the warmth of its wings. In the initiation through sight disciple is initiated as nourishing of the young by the fish through the seeing alone, while the initiation by the thought is like a nourishing of its young by the tortoise by only thinking of them.

Through these ways of initiation guru first removes the impurities and transfers his energy into the disciple, so that the latent power of the disciple can be awakened. But for this, and also as we have seen in the characteristics of the guru, guru should have awakened the Kundilinì Shakti. And only this type of realized soul can open the centres of energy of disciple.

To make it more clear, we can put here the simiply of a match box. In the disciple, the energy is already there as coating of sulphur on the match box. For the activation of which, requires the external aid which is provided by guru at the time of initiation.

After the initiation, the process of inner and outer purification starts. First purification of body (Bhùta Suddhi) takes place and then purification of mind follows. We shall now see something about Bhùta Suddhi.

c. Purification of body : Bhúta Suddhi :

Bhùta Suddhi is a distinctive feature of the Tantra sàdhanà. It considered as an indispensable discipline prior to all rituals. Suddhi

means purification. Especially, in the Tantra sàdhanà, it is believed that each limb of the worshipper should be purified . Only then he becomes fit for worship of divinity. Not only the purification of body, but in the Tantra sàdhanà as the Kulàrnava Tantra declares, requires of five type of purification, which are namely the purification of self of place, of material, of Mantra and of deity.[19]

First the place of worship should be sanctified by cleaning swipping etc. and should be decorated with flowers, incense etc. so that the mind can concentrate on deity. Substance also should be purified by sprinkling pure water. The deity should be purified by placing it on the seat and also by infucing life (prana pratishta). We shall see the details of the purification of self. Self resides in body so first, body should be purified, which in Tantra, is known as Bhùta Suddhi.

Bhùta Suddhi means the purification of the elements of the body. The purpose of purification is to make clean the internal and external atmosphere of sàdhaka's body. The outer purification can be done by bathing etc. and inner by Nyàsa, Prànàyàma etc. As Kapali Sastry thinks, "It must be noted here that the purification of the various limbs ,outer physical and the inner mind stuff aims not only at the eradication of the narrowing and obscuring influences of the elemental forces and the universal weakness of the lower Nature, but inviting in their place the opposite good influence of the benign forces, the power of the supra physical worlds. That is why in the actual Bhùta Suddihs, every part is offered to deity and the group of deities that are invoked to occupy their places in the body vessel, àdhàra, constitutes indeed the minor gods who are the parivaras (family) of the chosen chief.[20]

How the process of purification takes place ? Our body is composed of five elements namely, Earth, (Prithvi), Àpa (Water), Fire (Teja), Air (Vàyu) and Ether (Àkàsa). Purification or harmony of these is the real Bhuta Suddhi.

According to the Tantra sadhana, the whole process should be done mentally (kalpayet). Sàdhaka has to first imagine the predominance of particular element on the specific part of the

body to which that part belongs, or that particular element is predominant in that particular part of the body. For instance, the earth element starts from feet to thigh, water element from thigh to navel, fire from navel to heart, air from heart to centre of eyebrow and either is predominant on the most upper part of the body. Sàdhaka has to concentrate these elements on their specific parts.

After doing this, he has to imagine the process of absorption of gross element into subtle one, i.e., the earth into water, water into fire, fire into air, air into ether, ether into ego, ego into nature (prakriti) and prakriti into god. While doing so, according to Tantra, he also has to imagine a man who is made out of bodily impurities (Pàpa purusa). The idea of Papa purusa or "man of impurities" is an acceptance of fact that prior to the process of purification every sàdhaka is full of bodily as well as mental impurities. As he proceeds through initiation to Bhùta Suddhi, he gradually gets established into his new position of a purified soul with the result that the evils in him, in the form of impurities, gradually fade away. In traditional terminology, it is a process of first drying and then of burning that person full of impurities so that the same person, after purification, assumes as if were a new form altogether i.e. a spiritual form and becomes a spiritual man fit for becoming a vessel or receptacle of spiritual forces of Sakti.

The process of drying away and burning away of the Pàpa purusa should be done with the repetition of the seed letter vàyu, that is, yam, and fire, that is Ram. Now the whole body of the blackman results into an ash. Then with the help of nectar which constantly flows from the Sahasrara, sàdhaka has to build a new pure body in imagination, which should start from Lord of Nature, from nature to intellect, from intellect to ego, from ego to ether, from ether to air, air to fire, fire to water, water to earth, earth to vegetable, from vegetable to food, from food to semen and from semen to purusa, that is I am. This 'I am' is not natural ego. It is a feeling of self-realization.

This is what sàdhaka has to do mentally. Only after this he becomes entitled to worship deity. We can here see the justification of the principle of Tàntric sàdhanà, that is to worship deity

only by becoming deity (Devao bhùtvà yajet devam). Therefore, Tantra is a way to raise one's own consciousness to the level of divine.

This practice should be done by sadhaka in daily worship. Therapeutically it also effects the body. According to the Àyurveda, harmony between vàta (Air), pitta (Fire) and kapha (Pahlegm) results into health. These three are nothing but the combination of the five gross elements (Pañca mahàbhuta). Purification of these five elements necessarily ends into health. And the body gets fortified against all diseases altogether.

After purification of constituents of body or Bhùta Suddhi comes the Citta Suddhi, purification of mind which should be done through Nyàsa. How Nyasa is performed that we shall see now.

d. Purification of Mind: Nyàsa:

The process of Tantra sàdhanà is from gross to subtle. Being subtle, purification of mind comes after purification of body. This inner purification can be done through Nyàsa. How this purification takes place ?

The root verb of Nyasa is ÖNyàs = to place. With the help of the reference of Kapaila sastriar, we could see that Bhùta Suddhi does not mean only removal of bad elements or impurities but also placing of good thoughts or divinity. After dissolving the sinful body, and building spirirtual body through imagination the body is to be instilled with prana or diety. The process of establishing diety starts with Nyàsa. Like Bhuta Suddhi, this process also should be done mentally.

There are various types of Nyasa. Namely, Mantra nyàsa, Mahàsodhà nyàsa, Karanyàsa etc. More details about this have been given in to the Kularnàva Tantra. The Nyàsa is done by placing the top of the finger on the various parts of the body. As for example in the Màrtika Nyàsa, alphabets are placed on the limbs of the body. In the esoteric science, letters are considered as the manifestation of Sabda Brahman and being so they are considered as deities. This Màtrika Nyàsa is also bifurcated into tow parts which are namely, the outer Màtrika Nyàsa, (Bahirmàtrika

nyàsa) and the inner màtrika Nyàsa (Ànataramatrika nyàsa). In the former type, the letters are placed on the limbs of the physical body imaginatively by touching that part of the body, while in the later type they are placed on the six subtle centres, (sat cakras). The details of this, is given in all the Tantric works which are related with Tantra sàdhanà.

What is the esoteric significance of this rite ? It is that, the sàdhaka should realize that his essence is Spirit, and body and mind are but its manifestations of the Spirit. All is divine and everything is nothing but consciousness. By Vyàpaka Nyàsa or expanding identification, he mentally spreads the presence of consciousness throughout himself. Then he becomes deva and only by becoming so he can worship deva.

The scientific significance of this rite is that, as we know, man becomes what he thinks. Thought moulds out intellectual, moral character. The transformation of being takes place through the transformation of thought. If we constantly think about the divinity or we think positively, it necessarily results into the transformation of personality. Thus for transformation of human personality into a divine one, Tantra touches at the very root of the process of all transformation and brings about wonderful results. The mortal frame which is considered fake, susceptible to diseases gets transformed into a robust fortified, not easily susceptible to diseases. The therapeutic value of this process is invaluable.

The therapeutic value of this rite also can be applied into Yoganidrà or relaxation. Nyasa also means identification with divine thought in which sàdhaka forgets everything about the worldly affairs. This is the true relaxation and it is considered as the best medicine for the diseases of modern world, which arise from the mental tensions, which are namely blood pressure, heart attack, etc. So, that way, Nyàsa can be equated with the systematic method for inducing complete physical mental relaxation.

After purification of body mind in the divine body, sàdhaka installs the life, This rite, in Tàntric terms is known as pràna pratisthà. Now we shall see about it.

e. Installation of life : Pràna pratisthà :

Pràna Pratistha is a unique contribution of Tantra sàdhanà to the oriental sàdhanà system, In the external worship, at initial level, sàdhaka worships an image of Siva or of Visnu or of devi. At little advanced level Yantra, images of deities like Siva, Brahma or Visnu present higher reality into gross form. A step advance, in this direction of "gross to subtle" is presented through are placing image by Yantra, which is a diagram on the plate with seed letters or numbers symbolizing the union of the gross and subtle or individual self-consciousness with the divine consciousness, worship takes place instead of image worship.

Tantra believes that mere image or diagram does not itself become effective. It should be charged with the life force. This does not mean that they are dead. According to Tantra, there is nothing like a dead thing. What here happens is, the sadhaka, through concentration establishes his life force into that Yantra and worships it. So here actually what sàdhaka worships is his consciousness only.

Like external worship, this rite also takes place in internal worship. After the purification of body and mind, sadhaka installs the life force in his divine body.

But what is the significance of this rite ? According to the Sàkta Tantra, everything is a manifestation of energy. It is present everywhere but an ordinary man does not consider this fact. So at the initial level, he has to imagine that the object of worship is alive. One should not worship what is inferior to him or her. The worshipped should be superior and must be conscious in nature. And because of this, Pràna or life should be infused into the worshipped one. But this is not a process as Arthur Avalon says to spread a butter on a bread' but as he thinks the significance behind this rite is 'to enliven the consciousness of the worshipper into a realization of his presence.14

How this process should be done ? This should be done with the help of Mantra, Japa and Purscarana. Now let us see something about it.

f. Mantra:

The place of Mantra in the Tantra sadhans is very significant. Not a single Tantric rite is done without Mantra.

The root verb of Mantra is Öman means to meditate. In the Nyàsa, we saw the significance of thought power. Mantra is nothing but the condenced from of that thought power. And that is why proper pronunciation and concentration on it gives result.

In the Mantra sàdhanà Mantras are divided into four groups namely friendly,. serving, supporting and destroying. At the time of intuition, guru according to the nature of disciple gives the proper Mantra and that Mantra should be done constantly. This is known as Japa.

g. Japa:

Japa means repetition of Mantra. This process cultivates power of concentration. ,After sitting in any convenient posture in the silent place, sàdhakà recites the Mantra into which he has been initiated.

Japa is of three kinds: (1) Vàcika Japa in which Mantra is uttered audibly, (2) Upàmsu Japa in which only movement of lips is visible but no voice is heard and the last one is (3) Mànsika Japa which is considered as the highest form of Japa in which only repetition takes place with a single mind. One thing should be remembered here that only mechanical repetition does not create anything for the effective result, one has to do Japa with faith, aspiration and devotion.

The aim behind the Nyasa and Pràna pratishà is to feel divinity withins oweself. How Mantra-Japa does this that we shall see in the word of Aurvindo, "The word is a sound expression of the idea. In the Supra physical plane when andea has to be realized, one can, by repeating the world expression of it, produce vibration which prepare the mind for the realization of the idea. That is the principle of the Mantra and Japa. One repeats the name of the Divine and the vibration created in the consciousness prepare the realization of the Divine".[15]

h. Bhàva : Mental disposition

In the Tàtric sàdhanà, Bhàva or mental disposition plays a prominent role. As we have seen throughout the essentials of Tantra that, Tantra lays stress on the mental worship. As has been accepted in the psychology, we become what we think. Thought has such a power that it can transform the personality of the thinker The reason for this is that thought is directly related with mind and mind is considered as the moulder of personality. Tàntric sàdhanà based upon the principle. Due to significance of thought power Tantra lays stress on mental as pot in sàdhanà.

Tantra has accepted the importance of mental disposition (Bhavà) in sàhanà to be extent that—as Rudra yàmala declares deity does not reside in a tone or clay, but it abides in a mental disposition or Bhava.[16]

The purpose of sàdhanà pre-supposes a duality of worshiper and worshipped. Tunduality exists till the identity between the devotee and the deity is established. Tantra has prescribed the different stages between the way of duality to identity. There stages are according to the mental tendency (Bhàva) of sadhaka.

Tantra has prescribed three kinds of Bhàva, namely, Pasu bhàva, Vira bhàva and Divya bhava which are also known, as Tàmasika, Ràjasika and Sàtvika respective, Now we shall see the details about this.

Pasu bhava :

Jiva is known as Pasu. The root verb of the term Pasu is Öpas means boltage. The person who is in bonds of desires or Vàsanàs is Pasu. In the early stag of life, individual being is known as Pasu. The reason is that, at that time he under the control of sense organs and desires.

In this Bhàva, Tamas (Inertia) element is predominant. Lethargy (Àlasya) and rigidity (Jàdya) is the characteristic of this Bhàva. Due to nescience (Ajñàna), which is also one kind of bondage (pasa) person plays only at gross or external level. Due to lack of this competency, he can not penetrate deeper into the subtle meanings of the sadhana process.

In the Kulàrnava Tantra, eight bonds (pàsa) have been described. Which are namely, Dayà (Mercy), Moha (Delusion), Bhaya (Fear), Lajjà (Shame), Ghrna (Nausea), Kulam (Heredity), Shila (Character) and Verna (colour complex). In other Tantras, generally three kinds of pàsas have been described namely, Mala (Impurities), Karma (Past deeds) and Màyà (Delusion) Mala is conceived as the highest among all these three. So for overcoming the Pasubhava, removal of Mala is necessary. And for removal of it, Diksa, initiation is best means.

Vira bhàva :

At this stage, Rajas (Activity) element is predominant. Those who can discriminate the real pleasure from pain and also who has got control over senses, greediness, lust, anger etc. he comes under the realm of Vìra bhàva.

Only Vìra sàdhaka are permitted to utilize the 5 M's in sàdhanà because they have controlled their senses, and in such a sàdhaka there is no possibility of decline.

After having controlled the senses, sàdhaka enters into the third Bhàva, that is Divya bhava.

Divya bhava :

As Raja is predominant in the Vìra bhàva, here in this Divya bhàva, Sattva element is predominant. At this level as the Mahànirvàna Tantra declares, sàdhaka transcends the duality (Dvandvàtìtama)[17] of worshipper and worshipped.

So thus, sàdhaka who has transcended the dualities and has established the identity with the desired deity is known as he who is possessed of divine bhàva.

These three Bhàvas are stages in sàdhanà. It is the victory of sadhaka in which sadhaka always goes upward from Pasu to Vira and from Vira to Divya bhava.[18]

Conclusion:

Like realization of Reality, unfoldment of physical and mental powers is also one of the goals of any sàdhanà system. Sàdhanaà

is a key through which one can open the treasure of infinite powers. Tantra has done this job very significantly and because of this, Arthur Avalon says "Infact both popular and estoteric Hinduism is, in its practical aspect, largely Tàntric".[19]

Throughout the Tantra sàdhanà, we could see that the process of Nyàsa, Bhùta Suddhi, etc. is nothing but the various technique for mastering and unfolding physical-mental powers. This requires purified body-mind complex which is possible through Mantra and Hathayogic àsanasa (postures) and prànàyàna which are inclusive aspects of the Tantra sàdhanà.

Through Hathayogic techniques body becomes free from diseases and through Mantra sàdhanà, mind becomes calm and concentrated. This also secures the therapeutic aspect. Consistent positive thinking which is possible only in concentrated mind, can heal any diseases. This is the core of the thought therapy which has bean found out in present times.

For the desired results in the Tantra sàdhanà, ritual commences with the resolution (Samkalpa). This resolution strengthens the mind of a Shàdhaka and also cultivates his Will power which is the source of all power.

The result of Tàntric sàdhanà is very quick, effective and enduring. At the same time, there is also a limitation of it. This sàdhana as the Kularnava Tantra declares, is to walk on the edge of a razor, so for safety of a sadhaka, an experienced and authentic guru is required which is rarely possible. So for a Tantra sàdhaka, it is really a problem to have a realized soul as guru.

Tantra sàdhanà is a tree which is full of flowers and fruits of supernatural powers but a guru prevents his disciples to utilize it for mundane pleasures. Sadhaka attains the power in the process of awakening the Kundalinì. How this process takes place that we shall see under the title "Awakening of the Kudalinì Sakti".

B. Awakening of the Kundalinì Sakti :

Introduction

In this age of science, security of a living being is a burning problem. Man has controlled almost all properties of the nature

and even then we are always in danger. Why is it so ? What is that small loose screw that brings abut the whole mechanism of the world into a critical condition ?

It is nothing but the imbalance or disharmony between body-mind, intellect emotion in man. We are running madly after the materialism. The unfulfilled desires create imbalance between intellect and emotion in man which leads one to behave in unnatural way.

Technology has found out those types of weapons through which most of the part of the world can be demolished within a short time. If the possessors of these weapons do not think moderately (moderation also comes from harmony between intellect and emotion) then it will prove to be dangerous for the whole of humanity. As Gopi Krishna thinks the whole humanity is dangerously sleeping on the latent volcano.

This latent volcano of nuclear power can burst out at any time. It is an energy which can be used wither for constructive or destructive purposes and this sheerly depends on one's mental tendency.

Like atom, our body also is a foundation of energy which is rather more powerful than nuclear power which in Tantra terminology is known as the Kundalinì Sakti. This energy is an universal energy and it is generally considered as latent and requires to be awakened. Awakening of it, is the goal of Tantra sadhana.

Energy as an ultimate Reality of universe is a meta-physical doctrine underlying Tantra system. This meta-physical doctrine has also been accepted by science. Till now, this concept was considered as purely spiritual but now it has entered into the territory of science. Now the time has ripened for the working out compromise of spiritualism and scientific materialism. Spiritualism has to come down fromthe solitude of the summit of a mountain and has to settle its status in the midst of layman. At the same time, science also had to expand the narrow limits it has imposed upon and has to accept that which is not observable.

This universal energy resides in a body in the form of Kundala (Coil) hence it is known as Kundalinì. The awakening of energy

is possible either through grace of god or through sadhana.

In the case of grace, disciple is directed by guru or god through the medium of intuition while in sàdhanà, sàdhaka has to follow certain rules and regulations. He has to keep his body-mind pure and perfect with help of Nyàsa, Mudràs, Hathayogic techniques etc. Moreover, guru also has to keep constant attention on each and every step of the progress of sàdhaka.

Which are the theoretical and practical basis of the Kundalinì yoga and how the awakenied power can be applied in a modern world ? Now we shall see these possible questions in the section which follows.

1. Theoretical and applied aspects of the Kundalini Yoga

a. Theoretical aspect :

The term "Kundalini" comes from the term `Kundala' means "coiled". The universal energy, though it is postent lies latent at the end of the spinal cord in a centre known as Muladhara cakra, in a coiled form like a serpent, hence it is known as Kundalini.

As has been accepted by science, only one-tenth of our mind is active while nine-tenth of it is dormant. Our present development is the result of that one-tenth awakened part. In course of time slowly but steadily we cultivate our powers but the Kundalini yoga process enhances this cultivation as it deals with the expansion of inner latent powers.

The theoretical basis of this yoga is identification, based upon the principle of microcosm and macrocosm, i.e. all that is contained in the universe is also present in man. Man, therefore, is a miniature universe. At first, this principle seems to be a caprice or merely an idea of a fertile mind, but when we go into deeper and deeper it proves to the most creative and furtile principle.

There is one and same universal consciousness in minerals and man. These two differ only in expression of the levels of consciousness. In minerals, it is less expressed and hence it looks as gross while in man, it expresses in more degrees that in

minerals, and hence, it seems living or conscious. The present state of development of man is a result of a series of transformation or cultivation of consciousness. The previous stages of man are located in amoeba, from amoeba to fish, fish to ape and ape to man. This shows that the later transformation is superior to the former one. The process of cultivation of consciousness adds one more possibility in the series of transformation that is from man to super man. Tantra leads us to this way through awakening the Kundalinì Sakti. Unconsciously, we are on that way of transformation but a Tantric sadhaka does this with full awareness and does it speedily. With the awakening of latent individual consciousness, sàdhaka gets identification with the universal consciousness of which he is a part and parcel.

But how this identification between microcosm and macrocosm takes place ? Like other systems, Tantra has also accepted that the root of the universe is ultimate Reality which is one without second. This Reality for Tantra is either Siva or Sakti both of which are identical as moon and its beam. This Siva and Sakti are the static and kinetic aspect of one Reality respectively.

As in the moving wheel, there is a point which is static around which the whole wheel moves. In the same way, Siva is the static aspect of Reality around which the dynamic or kinetic Sakti moves, So Siva being a static aspect of Reality is considered as the centre of the universe as a wheel.

This Siva wills to be many. Then His willing issues forth into a projection in the form of Sakti. The Siva or the ultimate Reality is possessed with a Fiat; Universal Will power and Wills to be many. (So akàmàyat, ekoaham babu syàm). Sakti manifests Herself in the planes of consciousness or lokas. These planes of consicousness are not one and the same but they differ by the degrees of density of matter out of which they are composed. It means we can say briefly that the creation manifests in increasing degrees of density or complexity. This process starts from the most subtle element and culminates in the creation of gross worlds, that is prithvi etc. which composed of extremely dense matter.

The above mentioned process of creation taking place in macrocosm, also takes place in the microcosm simultaneously. Like universe, our body is also made out of five gross elements with their essence , that is Tanmatra, are located at certain points on the body namely skull, throat, heart etc. These points are in Tantra terms known as centres or cakras.

These cakras or the centres of consciousness are like powerhouse from which each and every cell gets its power. But how this power flow ? This power flows through the medium of Nàdi or veins which are subtle in nature. Through Nadi, life currents flows and vitalize the body. According to the Tantric treatise, there are 72,000 nàdis in body. Among them fourteen are important. Three among fourteen are the prime one, they are namely, Ida, Piñgala and Susumnà. Among these three, susumnà is the most significant.

Centres are seven in number. Though there is a controversy about the number of centres. For some it is nine while seven is generally accepted. These cakras are namely Mùlàdhàra cakra, Swàdhisthana cakra, Manipur cakra, ANàjata calra, Visuddha cakra, Ajñà cajra abd Sahasrara cakra. Their corresponding areas in physical body namely, sacrocoaygeal plexus, cardiac plexus, throat, eye-brows and skull region respectively.

The seventh centre, that is, Sahasrara where the manifestation of consciousness is at the highest level, is considered in Tantra as the abode of Siva while Mùladhàra at the end of the spinal cord is considered as the abode of Sakti. The place of centres and nadis, is in Tantra sàdhanà very significant. All the detail description about centres and nadis we shall see in the second section of this thesis under the title "Tantra anatomy". To avoid the repetition of it, here we shall mention their names and only required portion of details.

Now let us come to the original point, that is, identification between the microcosm and macrocosm. As mount Meru is considered as the axis of universe, likewise, spinal cord is considered as the base of physical body. Because both universe and body has been made out of five gross elements. The predomi-

nance of five elements is felt at different centres or cakras. The five gross elements, Prithvi, Àp, Tejà, Vàyu and Àkàsa with their respective Tanmàtras namely Gandhi, Rasa, Rupa, sprasa, Sabda are felt on the Muladhara, Swadhisthana, Manipura, Anahata, Visuddha, respectively.

Energy is the support or base of universe. The universal energy, that is, Kundalini also rests coiled at the Mùlàdhàra cakra, at the end of the spinal cord. This is the point, which in Tantra terms is known as 'kanda' from which all 72,000 nadis spring and spread out in the whole body. The sympathetic channel, the para-sympathetic channel and the spinal cord has a great resemblance with the Idà, Pingalà and Susumnà nàdis. The mental and vital currents flow into these Ida and Piñgalà nàdi respectively. There are also two subtle nadis namely Vajrà and citrini in the Susumnà nàdi.

The Mùladhàra cakra is the meeting place of all these channels. There is also an upward base triangle in the centre, inside it there is a Svayambhù liñga on which the Kundalini rests coiled.

The latent Kundalinì can be awakened through various Hatha yagic practices and Tantra techniques. The awakened Kundalini pierces centres one by one and ultimately reaches to the Sahasràra cakra. In its upward journey and union between Siva who resides in the Shasrara and Sakti takes place in the Sahasrara cakra.

Sahaja yoga is the synonym of the kundalinì yoga. In the ascendence of the Kundalini while piercing all centres, She absorbs all elemental forces which are ascribed to the centres. At the Sahasrara centres, She absorbs herself in Siva. A cosmic intercourse takes place in that centre. There issues nectar from Siva. Kundalini drinks this nectar and comes back to Her own place, that is the Mùlàdhàra ckara. In her journey towards descent, it revitalizets all the centres with the ambrosia and ultimately goes to her original abiding place i.e. the Mùlàdhàra. This process of Sakti going upward and coming down after union and intercourse with Siva has to be repeated again and again till a stage come when she rests permanently with siva in Sahasrara and decent movement stops once for all. This depends upon the

intensity of sadhàna and competency of sadhaka.

It is said that when man awakes for worldly affairs, Kundalinì sleeps. But when Kudalinì awakes, man sleeps for worldly affairs. It means the power he gets from the awakening of Kundalani, expands the horizons of his ordinary limitations attached with his ego. His self gets expanded to its capacity with the result that the power he gets from the awakening of Kundalinì, he does not utilize for his personal pleasures but for the whole humanity. It is useless to sit, on the solitude of mountain after liberation as some yogis do. But the real Tantric sadhaka uses his powers not only for the satisfaction of his mundane pleasures but for the liberation of whole humanity. Lord Buddha after enlightment posed a question as to how he differs from ordinary person, who pursues wealth or fame or worldly pleasures if he enjoys his realization himself alone. And then he decides to share his pleasures of self-realization among all people.

How the Sat cakrabhedana takes place, we shall see under the title "applied side of Kundalini yoga".

b. Applied side of the Kundalini yoga:

The term 'Kundalinì yoga' is a compound of two terms namely, Kundalinì and yoga. We know the meaning and significance of Kundalinì. And yoga means union. Here the term 'yoga' does not denote merely union but it also represents the process which leads to union.

Realization or identification with the Higher Reality is the goal of the Kundalinì yoga. This goal also can be achieved through the Raja yoga, Mantra yoga, Hathayoga etc. The goal is the same but they differ only in the way of approaching the goal.

The Ràja yoga accepts the aid of intellect for reaching the goal while Mantra yoga does this by instrument like words. The Hathyoga is mainly concerned with the physical body. They believe in the interdependent relationship of physical body and the subtle body in which centres of consciousness are situated. So the application on the gross body affects the subtle body. The Hathayoga does this by the application of Mudràs—Prànàyàma

etc.

The Kundalinì yoga deals with the seat or centres of consciousness. Centres and nadis are located in the subtle body or the prànàyàma sarira. According to the Tantra, among 72,000 nadis, which are spread throughout the body, only fourteen nàdis are important. And among fourteen only three namely, Ida, Pingalà and Susumna nadi are significant. Ida and Pingala run along with the Susumna on the left and the right side of it respectively. The root of all nadis which in Tantra terms is known as kanda is in the Mùlàdhàra cakra. The Kundalnini Sakti lies dormant at the end of the Susumnà channel. How to awaken this sleeping Kundalinì, we shall see it now.

Tantra has worked out this process thousands of years back. Though this process is a difficult task but it gives everlasting eternal joy to sadhaka. The pre-requirement of this process of awakening the Kundalini, is the guidance of an expert teacher who should be well versed in this type of practice who can efficiently guide in this process till it comes to its natural fruition. The objective of this process is to achieve purity of physical body-mind complex. And hence the second pre-requisite is firm determination or strong will power.

As we have seen in the theoretical aspect, kundalini sleeps dormant at the base of the susumnà nàdi. So the door of this nadi should be opened otherwise the aroused power is likely to pass either in the ida or in the Piñgalà nàdi.

There are various processes for awakening the power mentioned by the different Tantra treatise. Here we shall see this process in the words of Arthur Avalon. In the words of Arthur Avalon, "The sadhaka sits in as prescribed asana and steadies the mind by concentrating between the eyebrows. Air is inhaled and retained; the upper part of the body is contract and the prana (upward breath) is checked. The air thus prevented from going upward tends to rush downward; this escape of vàyu as apana is also checked by appropriate contraction of the lower parts. The vayu thus collected is directed towards the Mùlàdhàra centre and the mind and will are concentrated upon it with the result that due to the frictional pressure of Pràna and Apàna held tight together, intense heat is generated and this again arouses the sleeping serpent, kundalinì, which when so activated is drawn upwards. By mental concentration with the aid of Mantra, the jivatma which is of the shape of a flame is brought down from the heart to the Mùlàdhàra and, so to say, united and moved along with awakened Sakti. As its coils are loosened, the aperture to the door of Brahman, Brahmadvàra, at the mouth of the Susumnà, is opened and through the Cotrine nàdi within the Kundalinì is led upwards."[20]

After piercing the Mùlàdhàra cakra, with the aid of the concentration, Kundalinì goes upward and pierces all centres and pierces all centres and unites with Siva at the Saharàra centre. The significant point, here, is that in the ascendings journey. She absorbs all the gross elements ascribed on the centres and baths in the ambrosia issues by Siva in the Sahasrar cakra. In return journey She revitalizes all centres and comes back to the Mùlàdhara cakra, her abiding place. This process should be repeated again and again.

The return journey of Kundalini invokes various centres on its way to Muladhara and endows the sadhaka with the following qualities.

When it attains to Sahsrara on its upward journey, sàdhaka becomes completely liberated from the limitations of body-mind and space around. In the return journey while passing through the Àjñà cakra endows the sàdhaka with the quality of success of words, means whatever he speaks turn out to be ultimately true. It confers the vak siddhi.

When it passes to visuddha cakra, sàdhaka endows with a unique types of oration which whence he utters, keeps the hearer spell-bound. When it passes through Anahata cakra, it confers unique power of discrimination by which sàdhaka comes to know what is good and what is bad or what is eternal and what is non-eternal. When it comes to the Manipura cakra, sadhaka is endowed with the knowledge of various vidyas or abilities without being tought. When it passes through the swadhisthana cakra,

sadhaka is endowed with poetic sense and the subtle techniques of yoga. When it comes to the Mùlàdhàra cakra, sàdhaka enjoys health. These siddhis are again criteria to what an extant the sadhaka has been able to penetrate various cakras.

These are the powers which normally do not manifest in a layman. It manifests only after piercing one after the other centres. At the end of this process, sàdhaka gets totally transformed. He feels the presence of the supernatural energy or sakti within himself.

C. Therapeutic application of the various aspects of Kundalini Sakti :

Hitherto we' have been discussing about the theoretical and applied side of the Kundalinì yoga. Awakening of the inner potentialities is not an easy process. The Tàntric way of awakening is very effective because it deals directly with the mental aspect. It is purely a psychological process. This fact also can be seen in the Tàntric process of worship of deity should be done mentally (Bhavayet, Kalpayet) and it is considered as the highest form of worship.

It is said that the process of sàdhanà gives some supernormal powers to sàdhaka. What is the use of these powers if suppose the sadhaka sits idly in solitude on the peaks of the mountains ? How these power can be applied in day to day life ? A layman is least concerned with whether Kundalinì is there or not. He is always in search of those aids through which he can be get relief from the pain resulting from the complexities of life. Physical disorders and mental ailments are the unavoidable aspects of life which add to the complexity in life. Is there any Tàntric way through which the process of awakening of Kundaliñi can be utilized to come over the evils of life ?

Yes, from the description of Tantra centres and nadis we can work out one hypothesis which is related with the therapeutic aspect which runs as follows:

The awakened Kukndalini can be classified according to its various aspects of manifestation.They are namely Kriyàvati, Varanamayee, Kalàtma and Vedhamayee.[25]

Manifestation on the plane of physical body, which is related with the Hathoyoga, is known as the Kriyàvati aspect of the Kundalinì sakti. On this stage, sàdhaka does manifold exercises automatically under the influence of new awakened power. The Hathayogic exercise directly affects the spinal column of sàdhaka not in a destructive manner but their effect on system gives health to him.

The second aspect is Kalavati. Etymologically, Kalà means phase. It may be a phase of time of moon etc. Kundalinì is a fiery energy. It's phase of flame in body takes the form of bile or pitta. The place of bile in body is very significant. All roots of diseases are located in the unbalanced secretion of the first of the stomach or jatharàgni. The taken food is consumed by the fire at the navel region. Aroused power of Kundalini strenghtens this fiering capacity of the bile or pittakalà which ultimately results into healthy body.

The Vedhamayee aspect is the highest manifestation of Kundalini sakti which covers all these three aspects. This aspect deals with the piercing of centres. Bhutajaya or the complete control over bodily constituents is the result of this aspect. Sadhaka can change the proportion of bodily constituents according to his will. So that he can himself establish a harmony between five elements which is the pre-requirement of health. This indicates its tremendous therapeutic value.

Like all these three the Varnamayi aspect also has the therapeutic aspect very much valuable in modern times.

This Varnamayì aspect manifests on the Visuddha cakra which is considered as the abode of Sarasvati. The corresponding area of the Visuddha cakra in physical body is the throat region through which the pronounciations of letters (Varnas) or sound manifest.

All letters have their origin in the Nàda tattv or Sabda Brahman. There are four stages through which nada passes till it manifests into the spoken words or Vaikhari. These stages are

parà, pasyanti, Madhyamà and Vaikhari. According to the Sanskrit linguists, the Vaikhari or the spoken words manifests through the fifty letter which are known as Varnas. Among fifty letters, there are sixteen vowels namely a, a, i, i, u, u, r, ri, /i, e, ai, o, au, m , h. The twenty-five consonants are divided into five groups which runs as follows:

k	kh	g	gh	n
c	ch	j	jh	n
t	th	d	dh	n
t	th	d	dh	n
p	ph	b	bh	m
hard		hoft		nasal

Last nine are semi-consonants namely, y, r, l, v, s, s, h, l and ks is a compound of K and S.

Now let us come to the Tantra anatomy with a view to work out the hypothesis related with healing aspect. As we know, according to the Tantra, there are two channels, Ida and Pingalà running along the middle channel, that is, susumnà, left and right side of it respectively. These two microcosmic channels are believed to be related with the macrocosmic moon and sun. And being so, Ida nadi contains mental currents as it relates with moon while Pingala nadi contains vital currents as it relates with sun. Thus, in brief, mental and vital currents flow through these two channels.

Disharmony between these to currents is also one of the salient cause of disease or split personality. Because disharmony between these two currents create disharmony between emotion and intellect which are directly related with Ida and Pingala respectively.

All these details lead us to conclude that if the flow of the mental currents or emotion goes in excess degree in the Idà nadi, man becomes more imaginative or fanciful or behaves like caprice or in other words, he becomes incapable of taking rational decision. At the same time, if the flow of vital current goes beyond proportion, man becomes more vigorous or rigid. Both these

The five Principles	Idà (the monn) Vowels: Svarah — Visuddha cakra: Short, Long masculine, Neuter feminine	Pingalà (The sun) Consonants: sparsah — Anahata, Manipurasthana	Susmnà (fire) semi-consonants and sibilements — Swadhi-shara, Moola dhara, Ajña, Sahasarara	Remarks
Air	a à e	k c t o ta p	o y o s o o o	Sense of touch and power of grasping
Heat	i i ai	kh ch o th ph o	r o o kd o o o	Sight and power of motion
Earth	u ü o	g j o d d o	l o o o	Smell and power of excretion.
Water	r r au	hg jh o dh dh o	bh o v s o	Taste and sexuality.
Ether	Le m lr h 0	n n o n n o	m o s o o	Hearing and speech
	Pingalà Ida Susmna Ida	Pingala	Susmnà	

This chart is taken the "Devatma Sakti (Divine power) by Swa mi Visnutirth.

situations are not good for healthy body-mind complex. Excess of any current hurts the personality of man.

The Varnamayì aspect of the Kundalini throws light on the way to come out from this calamity. As the Sàrade Tilaka, a Tàntric work declares, the pronunciation of letters or vàrnas is possible with the help of air or vayu. According to the same treatise (patal-II) the effect of sound of all the vowels are mainly connected with Ida. Again short vowels pertain to Idà and four vowels e, ai, o, au, to Susumna. The nasal sound pertains to àtmà and visarga to sakti. The short vowels are of masculine gender, the long vowels are of feminine gender and the four a, ai, o, au are of neuter gender. Twenty-five consonants from k to m are mainly connected with Pingala and sibilants are connected with Susumna. Again, all consonants from k to ks with short vowels with Ida and ai, o, au with Susumna.[22]

This allows us to conclude that certain letters contain vital force while others contain mental force as their origin is either in Pingalà or in Idà.

Now from the given details we can assume that if, suppose, subject A is suffering from the vital deficiency. This vital deficiency can be recovered by the correct pronunciation of those letters which are related with Piñgalà nàdi.

According to the chart which is worked out by the Sarada Tilaka, the pronounciation of à and a create a different types of effects as former is related with the Piñgalà nàdi and latter is related with the Idà-nàdi.

A	Short vowel	À	Long vowel
	Pingalà nàdi		Idà nàdi
	Vitality		Mental energy

In the same way deficiency of mental currents also can be removed by the pronounciation of letters related with the Ida nadi. Thus through pronounciation of letters, harmony between emotion and intellect can be established, which is the pre-requirement of the integrated personality.

The Varnamayi aspect among all these aspects is more advisable. In former three, the person has to undergo certain rules and regulations which are difficult for all, while in the Varnamayi aspect, a healer can pronounce the letter to a patient according to his requirement and help him in strenghten his longitivity. Patient has not to do anything as everthing depends on the healler.

This is just a hypothesis, which leads us to the drugless therapy. How far it is effective on how far their results area permanent ? The answers of all these questions demand the further research in this regards. If it works effectively, is it not a most beneficial applied aspect of the Kundalini process ?

Conclusion :

It has been proved by the modern science that we can utilize only little amount of energy given by the nature. Rest of the energy lies dormant. This same concept is mirrored in the Tàntric concept of the Kundalinì. The goal of the Kundalinì yoga is the unfolding of this power or to be conscious about and realize this inherent latent power which in Tantra terms is known as the awakening of the Kundalini Sakti.

Tàntric way of unfolding of inherent power is very effective and at the same time dangerous also. Sàdhaka should have tremendous patience persistence and resistance to face any kind of consequences resulting from the process.

Before Kundalinì awakens sàdhaka has to attain certain level of physical and mental preparations.

The Kundalinì resides in the subtle body but how the subtle body can exist without any residing place ? Physical body satisfies this requirement. So for reaching the subtle, it is necessary to come over the limitations of gross. It means body should be purified or made devoid of any disease.

Mere healthy body would not help. There is also one entity which is more subtle in nature than body and also inter-related with body, that is mind, which also should be pure and healthy. We are not affected only by physical sufferings alone but mental ailments are also one of the root causes of our sufferings. Hence

like body-mind also should be kept pure and concentrated.

By considering all these points, Tantra has worked out its way of attaining concentration in that form in which its proper application necessary ensures health of both body and mind. This is really a significant aspect of Tantra sadhana which puts Tantra on a higher stage.

How Tàntric way of concentration or meditation purifies and strengthens the body-mind complex that we have seen under the title "Essentials of Tàntra sadhana". There we have seen the therapeutic value of Nyàsa, Mudrà, Bhuta Suddhi etc.

This inner purification does not takes place automatically. It requires sadhana or constant practice. Initiation is required to enter into the realm of sadhanà. Only realized guru or guide is entitled to initiate the novice.

Thus in Tantra sàdhàna, the basic requirement is to have an efficient guru, not only at the initial level, but at level of awakening the Kundalinì or piercing the centres.

The awakened Kundalinì ensures health of body-mind complex and also releases its latent powers which again fortifies body and mind against any attack from inside. The various aspects of the awakened Kundalini namely, Kriyàvati, Kalàvati, Vedhamay and Varnamay are not also devoid of therapeutic value, The therapies which are worked out here are hypothesis based on the basic concepts of these aspects.

The goal of Tantra sàdhanà is out and out spiritual. Its goal is very lofty but not without any sound principles. For the attainment or for the realization of the source of universal energy, lit has not neglected the physical body. On the contrary it has worked out those techniques or process through which the gross body or the microcosm can be sublimated into macrocosm. This is the most positive and priceless contribution of the Tantra sadhana in the realm of therapies.

FOOTNOTE

1. Àtmesvara Samyoga yogah I

   Commentary of kaundiny on the Pàsupata sutra 1.1.

   Edited by Chakraborti, Haripada. Published by Academic Publishers, First Edition, 1970.

2. Citta dvàrenaesvara Sambandha hetu yogah I

   Sarva Darsana Samgraha 95-130.

3. Citih Svatàntra Visvàsiddhi hetuh I Pratyàbhijñàhradaym-1

   Edited by singh Jaideva

   Published by Motilal Banarsidas, First Edition, 1963.

   Yàdevi Sarvabhutesu Cetanetyabhidhiyàte I

   Citi repena yà krutsnamantaadvyàpya Sthithà jagat II Saptasati-1

4. Sàrvakamita ityàcaksate

   Pàsupata Sutra 2-6.

5. Tasyaikasyàpi gunakarma bhedapeksyà vibhàgah uktah patih sàdyε ityàdinà

   Sarva Darsàna Samgraha of Madhvàcarya.

6. Aaisvarya vacanama Sascaktigh paràkrama I

   Devibhagvata.

7. Yogi cennaiva bhogì syàd bhogì cennaiva yogavit *

   Bhogayogàtmakama Kaulama tasmat Sarvadhikama priye 11

   Kulàrnava Tantra 2-23.

8. The Times of India dated 1.5.1983, Sunday Edition.

9. Gusabdahtvandhàkarah syat ru

   Sabdahtannirodhakah I

   Andhakàra nirodhatvat guruhityabhidhiyate

   Kulàrnava Tantra 17-8.

10. Yah Sivah Sàvàrgah Sukksmsconmanà niskalosvyayah I

    Vyomakase ajosnantah Sa katham pujyate priye

    Ibid 13-51.

11. Ata eva Sivah Sȧksȧd gùrurùpam Samȧsritah I

Bhaktya Sampùjito devi bhuktion muktim prayachati 11

Ibid 13-52.

12. Atrinetrah Sivah Sàksàd acatur bahuhàcutah I

Acaturvadano brahmà Sri guru kathitah priye 11

Ibid 13-57.

13. Hari rùthe guro trata guro rùthe na kascana.

14. Vinàdiksam na moksah syàtyuktam siva sàsane I

Sà cana syàd vinàcàryamitia carya parampara II

Ibid 13-3.

15. Diyate jñàna sadbhàva ksiyate pasuvàsanà I

Taken from the Tantra Mahavijñàna by Sharma Sri Rama.

16. Sparsakhya devi draksanjñà manaskhyà mahesvarai I

Kriyàya devi diksà tridhà smruta.

Ibid 14-38.

17. Àtma Sthànamanudravya deva Suddhistu pancami.

Kulàrnava Tantra 6-16.

18. Sastry, Kapali T.V., Further lights: The Veda and the Tantra , pp. 242-243, Published by Sri Aurobindo Library, 1951.

19. Avalon, Arthur: Sàkti and Sȧkta, p. 543, Published by Ganesh and Co., Sixth edition, 1965.

20. Cited by Sastry, Kapali T.V.

Further lights: The Veda and the Tantra, p. 247.

21. Na kàsthe vidhyate devo na pàsànate na mrunmayo I

Bhàhi vidhate devahtȧsmàt bhàvastu kàranam.

Cited from Sri Ram Sarma, p. 195.

21a. Divyàsca devatàpràyah Suddhàntaah karana sadà I

Dvandvàtito Vitaràgah Sarvabhùtah ksmì II

Mahànirvàna Tantra. 1. 55.

22. Àdou bhàva pasum krutvà pascat kuryàdavasyakam I

Vìrabhàvo mahàbhàvah saraabhȧvotamah I

Tatpascàtsreyasa Sthànam divya bhavo mahàphalah II

Taken from the Tantra Mahàvijñàna, by Sri Rama Sharma, p. 209.

23. Avalon, Arthur: Principles of Tantra, Part I, p.117. Published by Ganesh and Co.

24. Avalon, Arthur: The Serpent Power, p. 459, Published by Ganesh and Co.

25. Caturvidyȧ sà samdistà kriyȧvatyadi bhedatah I

Kriyàvati Varnamayee Kalatmà Vedhamayee.

Taken from "Devatma Shakti" (Divine Power) by Swami Vishnutirth, p. 115, Published by Shankarlalji Bhatnagar, 1949.

26. Sȧrada Tilaka.

Translation is taken from the Devàtma sakti (Divine power) by Swam Visnutirth.

Chapter-5

Applied side of Tantra: Dance, Music, Astrology, Sarcraments

Chapter-5

Introduction:

Application of any principle is one of the deciding factors of its scundness. For instance, in the realm of science, the law of gravitation is considered as an authentic or universal law. The reason of it is that it deals unexceptionally with all objects of the universe. Whatever we throw upward necessarily comes downward. In addition to this type of instance, we may add the law of causation which states that every effect presupposes a cause, or in other words, cause necessarily creates effect. All these laws are universal and their application decides the soundness of that branch of knowledge from which they emanate. Being a system, Tantra is also based on some principles among them the cardinal ore is the principle of cultivating of energy. Significance of energy in life needs no illustration. Life or energy is the core of universe. Tantra has found out the source of energy, not only that, but it has also mentioned the way of cultivation and channelization of it.

For Tantra, energy is the Ultimate Reality. Everthing is but its manifestation. It creates, sustains and destroys. How does it this work ? Energy does this through vibration and movement which are its unavoidable aspects. So these two also can be the aids of the realization of energy. Indian arts like of Music and Dance are based on these two aspects respectively.

The root of the term Nratya is I nruta means "to act" which is highly related with movements. A dancer through different gestures (Mudràs) or movements creates his/her own universe on the stage. Through the rhythmical movements he/she is attuned to the entire cosmic movements. In this way he/she establishes an identity of the finite with infinite which is our goal.

Like dance, music also ends into realizsation. In music, notes (svara) enjoy significant status. In Tantra, these svara are

considered as the Nàda sakti or cosmic, sound which is one of the aspects of the Kundalinì sakti, the universal power. As in Vedos, so in Tantra also, Sabda is considered as Brahman or energy. Being a manifestation of the Nàda sakti, each and every letter is highly powerful. This power is felt through the medium of vibration. And because of this we feel the impact of the arranged Raga of music.

Each and every atom of the universe, being a manifestation of energy, issues vibrations. We are not the only entity in the universe but there is a wide planetary system also. This also, like us, constantly issues electric currents. According to the Tàntric principle of identity between microcosm and macrocosm, attraction and repulsion takes place which becomes the deciding factor of the favourable and unfavourable impact of the planetary system. Harmony between vibrations of the subject and planets give favour while disharmony gives unfavour. The Indian astrology is based on this Tàntric principle.

Apparently this leads us to conclude that we are slave of the planetary system. But according to Tantra, it is not so. Our mind is more powerful than planetary system. Power is there but it is latent in mind. A siddha or an expert can compel the planetary system through his cultivated mental powers.

The primitive man believed that the cause of pleasure and pain is the super natural power. For the benign influence on the important occasions of life which start from conception to cremation ground which are sixteen in number (Sodasa Samskàra) are still being celebrated with the help of Mantras and Yantras.

Like above mentioned aspects, the influence of Tàntric principles are also discernible on other aspects of life but within the limit of this is, we shall see something about the above mentioned aspects. We shall proceed with the dance-an expression of innate creative energy.

A. *Dance:*

For Tantra, energy is the Ultimate Reality of which constant movement is the unavoidable aspect. Tàntric Lord Siva is considered as the lord of dance, Nrityamurti or Natraja-a master dancer.

Rhythm both in universe and in dance also is unavoidable aspect. In universe, we see the process of creation, maintenance and destruction in a rhythmical order being constantly done by cosmic Reality. Beyond these there are also two aspects which are namely, grace (Anugraha) and concealment (Tirdhdhàna). These five fold aspect of Reality is symbolized in a posture of Natraja , the great dancer.

The dancing posture of hands and legs of Natràja is not also out of significance. This posture suggests Siva as most beneficial to mankind. The right hand with drum and fire symbolizes the hand of protection (Abhaya) while left hand with dandam is a hand of bestowing the boons. This is the description of the exoteric form of posture Natràja. Now let us see what it esoterically represents.

1. Esoteric meaning of the dancing posture of Siva :

The esoteric significance of the posture Natràja suggests the Tàntric principle of identity between microcosm and macrocosm or Individual self and the Universal self. As the universe is the stage of cidambram of Lord Siva on which He dances, the same cidambaram is located in the body, that is, his heart where God's image eternally dances for destroying the Mayà and release the spirit within. As Rao Gopinath has rightly observed, "Siva is a destroyer and loves the burning ground. But what does He destroy ? Not merely the heavens and earth at the end of a kalpa, but the fetters that bind each separate soul. Where and what is the burning ground. It is not the place where our earthly bodies are cremated, but the heart of the bhakta, the devotee laid waste and disolate. He brings not peace but a sword. The place where their selves are destroyed signifies the place or state where their ego, or illusion and deeds are brunt away: that is the crematorium, the burning ground where Sri Natraja dances. I

Siva as destroyer is known as Mahàkàla who even in the work of destruction, constantly creates. The consort of Siva as Mahakala is known as 'Tandava'. Either way it is the movement of energy that brings about change in the cosmos. Now let us see

something about the dance of Kàli.

2. Dance of Kàli or energy: Làsya Nritya :

We have got glimpse of Siva as lord of dance. Through His dance, He does five fold activities namely, creation, maintenance, destruction, grace and concealment. He does this with the help of his consort, Sakti Kàli, who inspires Siva to express any gesture.

Sakti is also a dancer. She dances on the prostrate body of her lover, Siva. This posture is also highly significant. Sir John Woodroffe has beautifully disclosed the significance of the dancing posture of Kàli, or energy. In his own words, "She is naked being clothed in space alone (Digambara) because Great power is unlimited; further she is Herself beyond `Màyà' that power of Herself with which she creates all universe. She stands upon the white corpse like body of Siva. He is white because He is the illumination. (Prakàsha), the transcendental aspect of consciousness. He is inert because He is the changeless aspect of the Supreme and She is apparently the changing aspect of the same, being twin aspects of the one who is changeless and exists as change."[2]

Tantric principles are not related only with the esoteric meaning of dance. But its technique, like the Hathoyogic postures (àsanàs), pranayama are also connected with the gesturers (Mudras) of dance.

Dance and Hathayogic technique :

Dance is not merely a movement of body but it also represents the exposition of the moods and emotions of mind. For perfect presentation of moods, mind should be calm and this calmness can be gained through prànàyàma. Like calmness, the flexibility of body is also required in dance. The Hatha yogic asanas secure this. So with the help of àsanàs and pràna yàma, a dancer can express his/her emotions perfectly.

The above mentioned fact is realized by Zdena Bronislaw Ska Deylova. Her experience has been published in the "Yoga" journal of April, 1978, in which she has accepted that the practice of the Hathayogic asanas helps in the fulfillment of the dance. In her own famous dance "yoga-etude" she has presented a series of sixteen asanas.[3]

Dance is an expression of innate creative power, that is known as Kundalinì. The activity of life force in universe is the cosmic dance which is constantly being done by universal power. Awakening of Kundalini also manifests as a creativity in an artist. In the case of dance, the dancer through the gestures realizes the nectar of Bliss which arises from the union of Siva Sakti, the perfect couple of universe. We close this point with the words of a dancer, "Siva and Parvati have been the inspiration of all dances, the perfect male-female, the dual personalization of the Absolute".[4]

B. Music:

Like dance, music is also a divine manifestation of universal Energy, Kundalinì. The core of music is Nàda, which is one of the aspects of Kundalinì, that is Nàdamayee.

Perfection bestows bliss. In music perfection rests in the Nada tattva. When a singer gets identification with Nàda Sakti, he enjoys the same bliss as a yogi or the dancer feels at the peak of perfection. The Nàda Sàdhanà awakens the latent potentialities of Sàdhaka. How it awakens, that is expressed by Svàmì Prajnananada. "It is the fact when the Sadhaka, artist and the sympathetic listeners realize the real essence of the Nada tattva, they dive deep into the mysterious kamakala or Kundalinì and come to know or urge for knowledge of the ideal of music, stirs the sleeping coiled Kundalini or subconscious mind, and consequently, gives a start for the ascent of the divine basic energy. Gradually the awakened energy penetrates all the force centres of the body (of the spinal cord) and finally reaches the thousand petalled lotus of the Sahasràra, the seat of all consciousness, Parama Siva and then sadhaka artist and the sincere music listeners feel divine communion of the jivatma and the paramàtmà. They then attain the fruition of the Nàda Sàdhanà, which enables them to cut as under the knots of nescience and realize the transcendental Brahman. And this stage can be said to be the ulti-

mate achievement (param prapti) of the practice of music."[5]

This leads us to conclude that liberation through music lies in the realization of the Nàda tattva. The Nàda tattva which is core of music is also an unavoidable aspect of the Tantra system. When we are going to discuss music as the applied side of Tantra, it will not be out of place to have a glimpse of Nàda tattva.

1. *Theory of Nàda :*

Like Vedic philosophy, Tantra also believes in the world of name and form. (Nàmarupatmàka jagat. As far as the world of name is concerned, Nàda is its essence. Sabda which is the essence of either, is the manifestation of Nàda tattva. Like Ether, being an originator of it, Nàda tattva is also all pervading entity. It is the first modification of ultimate Reality.

There is nothing in this world which has no name. Because very creation depends on name. Volition (Echà) of creation is prior to any concrete creation. Universe was first Willed by Cosmic Creator (Sa asàkàyata) then creation took place. Our willing can be expressed only through words or letters. That's why lord Himself has said in Veda that the creation has come out from speech or vàk. She is the creator of universe.[6] It further declares, "The knower of the Vedas knows that the world is a manifestation of Vàk."[7]

Now let us see how music views Nàda tattva. In the Samgita Darpana, Nàda tattva is highly esteemed, as everthing depends on Nàda. Nàda or Sound is the essence of either which is first among all objects of the world. So it is said that all gross objects are made up of Nàda or sound and hence Nàda is the source of the universe.

The root of the word Nàda, is Nad means the unstruck voice (Anàhata Nàda). This unstruck voice manifests in notes, sentence or language which is known as struck voice (Ahata Nada) because while speaking the outgoing air strikes the vocal chord and creates sound which is classified by Tantric seers as "struck-voice" (Àhata Nàda) These two types of Nadas are also mentioned by the Samgita Darpana and Samgita Makaranda.[8]

For Tantra struck voice (Àhata Nàda) is Vaikhari, one fo the stages of Vàk. The rest stagers are known as Parà, Pasyanti and Madhyama, and unstruck voice (Anàhata Nàda) is a para va. A musician starts his Sàdhanà from struck voice and gradually develops this music to attain the goal, that is unstruck voice, or Anàhata Nàda, or vaikhari to Parà vàk. Now we shall see something about the concept of Nàda according to Tantra.

2. Concept of Nàda in Tantra:

Awakening of kundalinì is the core of Tantra Sàdhanà. When the Kundalninì awakens, a yogi hears the unstruck voice (Anàhata Nàda). This happens only when prana [vital force] flows from Susumnà instead of Idà and Pingalà. A great radiance arises from Nada which manifests as Bindu or dot. This Bindu is divided into three aspects, that is, namely, will ieeha, knowledge (jñàna) and action (kriyà). Hence, Nàda tattva, the all pervading entity becomes source of will, knowledge and action which are the pre-requirement of every creation.

In Tantra, Bindu is considered as highly potential. As a drop of semen (vìrya) cast into ovum and united with female ova can result into a creation of a new personality or as a seed has a potentialitity to result in a huge tree, likewise, the Nàda which is the same as Bindu is highly potential. Tantra sees no difference between Nàda and Bindu.[9] Svàmì Prajñànanada has quoted a beautiful verse which declares the characteristics and significance of Nàda.[10]

From this we can conclude that the Nada of music is but the reflection of Tàntric notion of Nàda. Nada is the soul of music but for the manifestation of soul, body is required. Soul Nàda manifests through the body Ràga. Ràga is the means through which Nàda manifests. Being a container, Ràga also plays prominent role in music. So let us have a glance over the theory of Ràga.

3. Theory of Ràga:

Raga is the body of soul Nàda, which means through Ràga, Nàda manifests. What is the meaning of Ràga ? One may have a question. In the treatise on music, Ràga is considered as some-

thing that colours the mind with some definite feeling a wave of passion or emotion.[11] Each and every Ràga has potentiality to create some emotions or feelings both in the singer and the listener.

But how Ràga originator. Many theories have been given for this. Some of them lay stress on their base in the Tantric lengendary god, Siva and Sakti, in which they are accepted as the creator of Ràgas. Amongst all Ragas six are considered as major Ràgas.[12] Which are namely, *Sri Raga, Vasanta, Bhairva, Pancama, Megha* and *Natanàràyana.* It is believed that first five ragas are emanated from the Siva Tandava while the last raga came out from the mouth of Pràvàti, Sakti, when She performed the Isya dance. Many difference of opinions are found regarding ascribed to siva or natraja. The origin of the science of music and drama, Siva, the cosmic dancer is known as the arc dramatist and the whole of the Nàtya Sàstra (embracing singing, dancing and dramatic representation) is derived by ancient legend from this great agod (Mahàdeva). According to this legend, the ràgas are said to have been derived from the union of Siva and Sakti (female energy) Pràvati or Giri-jà. From the five faces of Siva at the beginning of His dance (Nrattàrambh) came out of five ragas—Sri ràga, Vasanta, Bhairava, Pancama and Megha. While the sixth ràga Nàt-Nàràyani came out of the sixth mouth of Pàrvatì (Gir-Jàya), the daughter of the Himalaya, when she performed the elegant lasya.[13] Like Samgita Darpana, Suresh Chandra banerjee also accepts the Tantric god siva as the originator of ràgas. In his own words, "Siva and Sakti are the two fundamental principles of the Tàntric philosophy. In the musical lore, too, there is a tradition that Ràgas and Ragains which form the basis of vocal music, emanated respectively from Siva and Sakti. According to one tradition one ràga emanated from each mouth of Siva and one ràga from the mouth of Sakti.[14]

When music is highly related with Tantra, then let us see whether ragas have any relation with centres, (cakras) ascribed by Tantra, or not ? If it is so, how they are related ?

Ràgas with reference to centres or cakras:

The gross universe has come out from the five gross ele-

	Five faces of siva	*Premordial element*	*Bija Mantra*	*Cakra*	*Ràga*
1.	Sadyyojàta	Earth	Lam	Muladhara	Sri Ràga
2.	Vamadeva	Water	Vam	Swadhisthana	Vasanta
3.	Aghora	Fire	Ram	Manipura	Bhairava
4.	Tat-Purusa	Air	Yam	Anahata	Pancama
5.	Isana	Ether	Ham	Visuddha	Megha

ments (Panca mahà bhùta) namely, earth, water, fire, air and ether. In the world of name (Vànamaya jagat) these elements are represented by the seed letters, lam, Yam, Ram, Vam and Ham respectively. These seed letters are inscribed on the five centres of energy (cakra) in the subtle body which are namely, Mulàdhàra, Swàdhisthàna, Manipura, Anàhata and Visuddha cakra. One of the five gross elements along with the rest is predominant in each of the centres respectively, i.e. earth along with other elements is predominant in Muladhara Water in Swadhisthana etc. Not only centres, elements is predominant in Muldhara Water in Swàhistahàna etc. Not only centres, elements and seed letters but the musical five major ragas are also believed to be related with the five centres of energy. Svami Prajñànànanda has worked out the chart which runs as follows:

Among the five centres, the Visuddha cakra has been considered as the abode of Saraswati. The goddess of music. This centre which is also known as lotus has a sixteen petals from which the sixteen musical notes are produced which are namely : (1) Pranava (the mystic syllable om), (2) Udgitha (a portion of Samveda,' (3) Humphat (Mystic syllable used in incantation, (4) Vausat, (5) Svadha and (6) Svahà (Exclamation used in offering oblation to the deity), (7) namas the term used in connection with the name of diety to signify veneration), (8) Amrita (ambrosia). The seven musical notes namely (9) Shadaja, (10) Rishabha, (11) Gandhara, (12) Madhyama, (13) Pancama, (14) Dhaivat, (15) Nisada, (16) Bisha (poison).*

Rapport with Nàda, (Nàdànusandhàna) is a unique gift given by Tantra for salvation. As we know and feel that mind is very unsteady. In Sàdhanà, mind is required to be fully concentrated and calmed. Tantra says that music is the easiest way through which one can easily concentrate one's mind. This has been beautifully explained in the Nadabindu upanisad.[16]

This iead us to conclude that, the Nàda Sàdhanà of music can be the means of awakening the Kundalini Sakti. Thus music is one of the Tàntric way of realizing the identity between the macrocosm and the microcosm.

C. Astrology:

Suppose that one car is going on with the speed of 120 km. and suddenly the driver, suffers from a hallucination, sees, as if there is dusty board with "Stop, danger ahead" inscribed on it. Driver stops the car and in his great astonishment there is a big valley just a few kilometers from his car. Then he tries to find out the board but in his utter surprise there is no board at all. In this situation what would be think ? This event can be judged differently as depending upon one's mental state and his conception.

It is certain that when he sees a valley near him, he definitely first of all, would think that he is saved miraculously. A theist views this event as a grace of god. A scientist would certainly think that he is saved accidentally while an astrologer sees the impact of planetary system behind this event. But all these views cultimate to one point, that is, there is something which is invisible yet effective. A theist considers it as a grace good or a scientist considers as a mere accident, while for an astrologer it is an influence of planetary system. Tantra considers this 'something' as an influence of energy. How it considers that, we will explain in the sequel. But before we do that let us be aware of the relationship between Tantra and Astrology.

The title given in the beginning of this point declares that astrology is derived from the Tantra. Now let us see which are the common points between these two aspects.

Astrology is based on astronomy. In astrology, it is believed that each and every object feel impact of astron (stars-planet). This is nothing but the reflection of the Tàntric principle of identification between macrocosm and microcosm. Whatever is in universe also exist in human body.

Because of this identification, Tantra considers body as a miniature universe and univore as a body of Siva. The universe which lies in the body can only be seen by the yougic vision. In the cosmic vision (Visvarùpa darsana) Lord krisna has shown to Arjuna the fourteen bhuvanas in Him. Each and every person has got this type of potentialities but its expression requires Sadhana.

Swami Vijanananda in the foreword of the Brhatjatakam very

beautifully reflects the base of astrology as resting on vedantic principles which are exactly same as those of Tantra system. Let us see in his own words, "There are two broad and rational priciples on which astrology is based. The first principle upon which the science of Astrology rests, is that of Vedànta, that the whole universe is actually what the term implies a unity; and that a law which is found in manifestation in one portion of the universe must also be equally operative throughout the whole. While the heavens form the macrocosm, man is the microcosm, Each man is a little world exactly representing the universe. While all seem quiet without there is an active world within. Such a world is visible to the inner sight of a yogi. These laws which are operative among the planetary bodies are also in force amongst ourselves.

The second principle is that, by a study of the motion and relative positions of the planets, the operations of these laws may be observed, measured and determined."[17]

Common principles between two systems do not necessarily lead us to conclude that one is derived from another. When we say A is dervied from B, it means A necessarily pre-exists in B. If we apply this fact Tour title, it suggests Tantra is much older than astrology in terms of antiquity. Now let us try to see this.

Veda can be divided into six limbs which are known as Vedànga. They are namely phonetice (Siksà), Rules for sacrificial acts (kalpa), Meter (Chanda), Etymology (Nirukkta), Grammar (Vyakarana) (Vyàkarana) and Astrology (Jyotisa). In the Brahtjàtakam these limbs are equated with the six limbs of Veda purusa in which Jyotisa or astrology is considered as the eyes of Veda purusa.[18]

Veda is the gift of the Àryan people. In the "antiquity of Tantra" with the help of the reports of excavation of Harappà, we have tried to prove that the Tantric germs were deeply rooted into the soil of India before the Àryan came into India. So being a limb of Veda, astrology has a later origin than Tantra. This fact leads us to infer that Àryans might have borrowed the Tàntric principle of identification of microcosm and macrocosm and also of the influence of energy. They might have modified it and applied it in the

field of astrology.

How the influence of energy takes place, for this we have to see the theory of atoms and its magnetic currents.

This universe, including physical body and planetary systems have been made out of five elements (Panca Mahàbhùta). Any object can be reduced into atom which is nothing but full of electricity or energy. Sir James Jeans, with the help of researches made by Ruther Ford establishes this tact. "Thanks mainly to the researches of Ruther Ford, it has now been established that every atom is built up entirely of negative charged electrons, and of positive charged particles "Protons"; matter proves to be nothing but a collection of particles charged with electricity.[19]

This atom is nothing but the littie magnet. Swami Abhedananda has tried to prove this with aid of the Newton's law and from this, he has also logically derived the fact that being a combination of atoms, human body and earth etc. are also a big magnet.[20]

In previous paragraph while explaining the constitution of universe, we have made reference of five gross elements (Paùca Mahabhuta) among them ether is the most subtle one, and also all pervading entity. From this we can say that in universe, there is nothing like Vacuum but is only an ocean of ether. Planets are very far from human territory. They are not dead but gigantic magnets. Sun is the soul of the planetary system around which the whole system rotates. This system has its own velocity and motion distributing their magnetic currents in the ocean of ether. Being a magnet we also throw the currents in the ocean of either. Harmony between these two currents creates favourable results and disharmony results into misfortune. How this happens is described by Padhey, S.K., in his book "Astrology".[21] All these things establish that being a magnet, planets do have their impact on worldly objects. It is also, at the same time, interesting to note that all planets do not have one and the same type of influence. Some planets are considered as hot, i.e., Mars, Jupiter, Sun while some are as cold namely Moon, Saturn etc. Their impact is felt according to their nature.

COSMIC CONNECTION

Plexus	Letters	Elements (Tridosa)	Planet	Cosmic	Gem	Human system	Nature
1. Múládháara	Vam; Sam: Sam; Sam	Pitta	Mars	Yellow	Coral	Marrow	Hot
2. Swadhisthana	gam; bham; man; yam ram; lam;	Papha with much yáyu	Moon	Orange	Pearl	Blood	Cold
3. Manipura	dam; dham; nam tam; tham; dam; dham; nam; pam; pham	Pitta	Sun	Red	Ruby	Bone	Hot
4. Anáhata	kam; kham; gam; gham; nam; cam; cham; jam; jham;nam; tam; tham	Vata	Saturn	Violet	Blue	Nerves	Cold
5. Visuddha	am; am; eam; im; im; aim; yam; ym; om; rm; oum; lam; rm' m; ham oum;lam; rm; m; ham	Váta &	Venus	Indigo	Diamond	Sperm	Cold
6. Ajna	Ham; ksm	Kapha Sapphire	Jupiter	Blue	Yellow	Fat	Hot
7. Sahasrara	All letters	All the three elements	Mercury	Green	Emerald	Flesh	Cold

This chart is teken from the 'Illustrated Weekly of India, Vol. II, August 29, 1982 by Kadarnath, with title modifivation from original.

Like planets, there is another significant concept in astrology, that of zodiac, which in terms of Indian astrology known as Ràsi. These are twelve in number and they are considered as the limbs of the body of the kàla purusa or Time-person. The twelvè zodiac namely, Mesa, Vrisabha, Mithuna, Karkat, Simha, Kanyà, Tulà, Vriscika, Dhanu, Makara, Kumbha and Mina are related with head, face, chest, heart; belly, waist, pelvis, secrets, two thighs, two knees, two legs, and to feets respectively.

In galaxy, these zodiacs are made out of constellations. There a re twenty-seven in number and each has got four feel. These are equally divided amongst the twelve zodiacs. Each planet rules over one or more zodiacs, i.e. Mars rules over Mesa and Vriscika, Venus rules over Vrisabha and Tulà. Mercury rules over Mithuna and Kanya. Moon rules over Karkat. Sun rules over Simha. Jupiter rules over Dhanu and Mina and Saturn rules over Makara and Kumbha.

Our body also feels the impact of zodiac system on that part which is ascribed in the body of Time-person. For instance, impact of Mesa on head. Vrisabha on face etc. When a malefic planet is in any sign, the part of the body characterised by that sign gets afflicted. And when a benefit planet rules any sign then the corresponding part of the body work effectively.

All these things leads us to believe that the influence of the planetary system on body-mind is an unavoidable aspect of life.

The influence of planets on particular constituents of body (sapta dhatuṣ) and also their connection with three humours of body (Tridoṣa) can be seen from the given chart. In this chart, relation betwen centres, gros elements, planets etc. have been mentioned which is published in August, 1982 issue of the Illustrtated Weekly of India, which is adopted here with little modification . Here letters, which are ascribed on the centres, are added, which is not given in the original chart, with a view to work out the hypothesis regarding the therapeutic aspect which is referred to in conclusion.

D. Sacrraments :

It was the belief of primitive an that they were surrounded by super natural powers which were their cause of pleasure and pain. In the previous concept, that is of Astrology, we could see that because of the relation of identification between macrocosm and microcosm, we feel the impact of universal forces. And hence, on the important occasions of life, for benign influence of powers, which were termed as deities were and still being invoked.

The Hindus Social System has accepted some occasions of life as important which are sixteen in number which is known as sixteen sacraments (Sodasa Samskàra). Tantra has also accepted the concept of Sacrament but unlike, the former system, it has accepted only ten basic sacraments.

The Mahànirvàna Tantra is the source of the Tàntric concept of sacrament. But one may have a question why sacrament should be performed ? What is the purpose behind it ? The Mahànirvàna Tantra (M.N.T.) views the sacrament as a means of physical-mental purification.[22]

Which are the ten sacraments prescribed by the M.N.T. ? These sacraments are namely (1) conception, (2) pregnancy, (3) simantonnayana, (4) birth, (5) giving the childs name, (6) it's first view of the sun, (7) first eating, (8) tonsure, (9) investiture and (10) Marriage.[23]

What should be done before the celebration of these sacraments ? The M.N.T. has laid down some rules and regulations for it. According to it before performing any sacraments, the kausandika rite is necessary to be performed, in which the lord fire is asked for protection and boons. Lord Brhaspati is also requested for the protection of sacrifice.[24] Lord Indra, Agni, maruta, Brahma, Vasus, Rudras and Prajàpati should be worshipped for grace which may give prosperity.[25] All these things should be performed in prescribed manner for success in the beginning of sacraments.[26] Now we shall see the brief description of all sacraments given by the Mahànirvàna Tantra.

1. Garbhàdhàna Samskàra : Conception:

In this sacrament, the different deities are requested to give good child. First five deities (pañca deva) namely Brahmà, Durgà, Ganesa etc. should be worshipped. After that eight powers (Asta Sakti) should be propitiated. In this sacrament, Lord Visnu is also asked to grant the power to conceive. Tvastrà, for giving the limbs to the child. And Dhàtà is requested to give power to bear.[27] Then Sinivali, Sarasvati and Asvinas are asked to support the womb.[28] And at the end of ceremony, Visnu is again propitiated for excellent son.

2. Pumsavanana Samskarà : Pregnancy :

This sacrament takes place after the third month of conception. After finishing the daily duties, the husband should worship deities. After this, the wife is asked to drink the special type of curd which is made out of cow's milk. Then the kurca bija Hum and Màyà bija Hrìm is recited for the protection of womb from ghost, pretas and pisàcas[29] (malignant spirit).

3. Simantonnayana Samskàra:

This rite should be performed in the sixth or eighth month of pregnancy. The same rite takes place as it is mentioned in the putha savnana sacrament. Moreover, three oblations to Visnu, Sùrya and Brahamà should be offered. And then it is requested to Visva-Karma for safe delivery.[30]

4. Jata-karma Samskàra : Birth:

This rite takes place immediately after the birth of a son. The father performs a Dhàràhoma and gives live oblations to Agni, Indra, Prajàpati, Visvadevas and Bramà for vigour, vitality and firmness of child.[31]

5. Nàma-karana Samskàra : Giving the child's name:

This sacrament should he performed after the sixth or eighth month of birth in the case of son. While in the case of girl, this

takes place immediately after Birth. In this sacrament, all rivers are asked to bestow grace for the attainment of Dharama, Artha and Kàma.[32] Then five oblatios are given to Agni, Vàsava, (Indra), Prajapati, Visva-devas and Brahmà. After that, father takes his son in his lap and speaks his (boy's) name into the right ear.[33]

6. Niskramana Samskàra: Its first view of the sun:

For a daughter there is no Niskramana Samskàra.[34] But in the case of boy, this should be performed in the fourth or sixth moth after birth.

In this rite, after having attended daily duties, the father should, after bathing worship Ganesa and then son should be bathed adorned with clothes and jewels. Then his father requests Brahamà, Visnu, Siva, Durgà, Indra, Vàyu, Agni, Varuna for the protection whenever he goes out from the house. Then, father takes his child to show the sun.[35]

7. Anna-pràsanna Samskàra: First eating

When the child becomes six or eight months old, this, rite should be done. First of all dieties are worshipped. Then father should meditate on the devi Annadà (Giver of food) and offer her five oblations. After that pàyasa (Rice boiled in milk with sugar and a little ghee) should be put into the child's mouth by uttering the Mantra of oblation of five vital airs.[36] Then a little rice and curry should be put in the child's mouth.

8. Cùdàkarma Samskàra : Tonsure :

This sacrament takes place at the age of third or fifth year. All deities should be worshipped first. Then after performing all rites given in the scriptures, the father should request to omnipresent creator for well-being of a child.[37]

9. Upanayana Samskàra : Investiture:

This sacrament takes place at the age of eight. After perfroming the rite given in the scriptures, the guru gives him a knotted girdle. Then boy should pronounce, "'Hirim', may this auspicious

girdle be propitious".[38] Then the sacrificial thread is given to child. After this, the oblations are offered to all dieties. Then guru whispers the pranava mantra (Aum) in the right ear of a child. Guru, then, recites The Gàyatri Mantra for the attainment of progress of a child in life.[39]

10. Udvàha Samskàra : Marriage:

In this sacrament, first of all, all deities are worshiped. Then after having completed all rites in the scripture, Lord Prajapati is asked for the accomplishment for the desires of newly wedded couple. Then at the end of the ceremony, devi Raja-Rajesvari, Kali, Bhuvanesvari etc. are requested for the protection of couple.[40]

Thus, the decrition here given shows that on every occasions of life, deities are invoked for the benign influence and also for the removal of evil impacts. Here we have mentioned only that part of the sacrament which is directly related with the influence of energy. And rest of the part which is related with ritual is omitted.

Conclusion :

The contents of this chapter point out the widespread area of life which is influenced by the Tàntric principles. Man is not merely an animal but he is something more than that. That something is expressed by his cultural, religious, social activities like arts, sacraments etc. Tantra has not left this area also. Its principles, namely influence of energy, identification between macrocosm-microcosm, the concept of mind-body purification etc. are largely applied in all these activities. How these principles are applied in dance, music, astrology and sacraments that we have already seen in this chapter.

All these above mentioned aspects are also can be utilized as health giving techniques. In the definition of healthy body-mind complex, many factors are to be considered. Among then flexibility of body and calmnes of mind are the deciding ones. Dance gives both of these. In dance, dancer has to do various

types of backward, forward, sideward movements which keeps body flexible. Secondly, dance gives health like the Hathayogic postures (Àsanàsa).The dancing mudràs have great resemblance with postures. So while, doing mudràs, a dancer does àsanàsa automatically, which give him/her therapeutic results. So dance makes body free from diseases by keeping it in constant movements.

Not only movement of body but in dance, expression (Bhava) also is very significant. If suppose a dancer is presenting an expression of Ràdha, he/she becomes one with Ràdha. This identification with only one concept cultivates the power of concentration which prevents the wastage of mental energy which generally flows through the various modifications of mind. It help keeping one away from distortion of mental energy and thus keeps one mentally healthy.

Like dance, music also secures the therapeutic value. Music gives calmness to mind to both singer and listener. This calmnes of mind is highly required when most of our diseases arise out of mental tension.

As being a resemblance with the Hathayogic postures, dancer gets its therapeutic result. Likewise, a musician gets the healing effects of prànàyàma. The therapeutic value of prànàyàma needs no example. As we know prana and mind go together. By controlling one, other can automatically be controlled. So if the speed of pràna is under control, becomes steady and concentrated.

In the presentation of Ràga, the practice of Kumbhaka, (retention of air) is highly beneficial. So for being a good singer, it is pre-requirement to have control over technique of Prànàyàma. This practice of Pranayama prevents the ailments of Nàdis-bodily channels which makes body undiseased and healthy. The Ghernada Samhita also supports this view by declaring that, the regular practice of Kumbhaka keeps body-mind healthy.

The role of astrology in are of therapeutic is different than that of dance and music. It not only gives the aapy Therapybut it also predicts the diagnosis of diseases. How it does so ?

In the chart attached in the concept of astrology we saw the connection between letters, Tàntric centers, human system, Tridosa element etc. From all these connection we can construct one hypothesis which runs as follows:

As we know the place of zodiac in the Indian astrology is very significant. Different letters are ascribed to all zodiacs. If suppose subject A is born under the influence of Aries. The letters ascribed to Aries are A.L.I. According to the chart, A is related with Visuddha cakra, L is with Swàdhisthàna cakra while E again with Visuddha cakra. If we apply the Tridosa elements which are related with this cakras, we can say that, this subject may have a constitution of Vàta and Kapha. He may be subject to that diseases which are related with the constitution of Vàta and Kapha. This hypothesis can be applied in the area of all zodiacs.

Secondly, it also gives the prediction of diseases by considering the movement of planetary system. Every being born under one sign or zodiac which is governed by one planet. There are nine planets, in system which are inter-related either with the relation of friend, enemy or neutral. In the movement of planets, if suppose a planet comes in a sign which has a relation of enemy with the Lord of the zodiac, it gives unfavourable results to the subject. So from the calculation of the movement of planets it can be predicted the favourable or unfavourable time of a subject for the treatment of the disease to which one is subject. To prevent the evil influence which are arise from the disharmony certain Mantras are prescribed. Removal of evil influence also can be done by wearing pearl, gem, diamond etc., but should be properly charged with Mantras otherwise, it would not give any results. So thus astrology and therapy are linked with Tàntric practices with a view to diagnze correctly the diseases and to prescribe proper remedy for disease.

Like dance, music and astrology, sacraments also secure healing value. As the Mahànirvfàna Tantra declares, sacraments are designed for the purification of mind-body. That purified body-mind complex is the source of health.

As we have see all sacraments should be done with the help

of Mantras and sacrifice (yajña), Pollution of atmosphere, which is also one of the cause of diseases, can be removed by the vibration of Mantras and flame of fire of sacrifice (yajña). This pollution less atmosphere gives health to subject and the people living around it.

This is how Tantra is mainly preoccupied not only with spiritual uplift of the individual but also his physical well being. The basic assumption of Tantra is not only yoga or mediation but bhoga or enjoyment also. Only yoga leads one to abstraction and away from life while only bhoga or indulgence in worldly affairs weakens the body-mind. Tantra by uniting yoga and bhoga makes life purposeful and worth living.

FOOTNOTE

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Chapter-6

Degeneration of Tantra

Chapter-6

Introduction:

Can Tantra practices be one of the deciding factors of a person's political position ? At first this question seems to be absurd but when we go into deeper, it ceases to be so. How Tantra plays prominent role in a political life that has been shown by Mr. M. P. Pandit, a renowned author in his book, "Tàntric Sàdhana".[1]

In the very beginning of his book 'Tàntric Sàdhana without giving the name of the politician, he has mentioned that some time back he met one person who was the brother of one politician, who told (to) the author that his brother was suffering from uncurable disease and hence he was sent abroad for further treatment. The cause of the disease is very surprising. He told the author that in election one of his rival had applied black magic or Tantra vidyà for the death of his brother, but due to grace of his brother's guru that magic instead of bringing about death has appeared as uncurable disease.

In democratic country when the prosperity of layman is dependent on the policies pursued by leaders then what is the future of that country where leaders are elected not by merit but by application of magical powers? Being a citizen of this country, it is really a pathetic condition for us if is true. But as far as our point is concerned we are least related with it. What is significant for us is that how political position can be gained through Tantra vidyà? The following point will provide that link.

Tantra is basically a sadhana for energy. Tantric seers were aware about the fact that during sàdhàna, sàdhaka has to face some obstructions. To curb those obstacles, seers have prescribed some techniques like killing (Màrana), Hypnotism (Vasikarana) etc. But tragedy started when these techniques went into the hands of immature sadhakas or laymen. They for the satisfaction of their personal purposes, applied them on their rivals considering them as obstacles in their way of success.

The above mentioned illustration of a politician is enough to show the misutilization of Tàntric techniques. Moreover, this also reflects efficacy of Tantric Vidya.

Tàntric tradition has been passing under such unique condition. Due to misutilization of it, the very term "Tantra" shocks the nerves of many. Majority of the human race will turn its face by considering it as obnoxious. Only rare people will accept it as a science of awakening or cultivating inner potentialities.

So both negligence and acceptance is enough to create a conflict in layman whether Tantra is as sacred like Veda, or is it a cheap literature of ghost and globins which teaches one to do anti-social activities ?

Before we come to any conclusion let us see why layman and sometime scholars also, turn their face from Tantra literature ! Which are the responsible factors which common professor Cowell to write as, "Some years ago, the Tantras form a branch of literature highly estemel though at present much neglected".[2]

Many reasons can be given for the degeneration of Tantra. We shall deal with all reasons one by one. As we know, Tantra treatise are written in a symbolic language. And the reason of this, is also obvious. Tantra is a very effective sàdhanà system for awakening the hidden powers. To avoid the misuse of it, the techniques are armoured in symbols.

These symbols are written in Sanskrit language. Due to lack of the proper knowledge of Sanskrit language, scholars have merely trauslated treatise verbatim which has killed the very essence of the Tantra system. Arthur Avalon views the impact of English education as the cause behind this. He has mentioned illustration of how verbal translation harms the very core of the system. As an instance of if he quotes the concept of Bhùtasuddhi which is verbally translated as the removal of demon by English author which is not consistent with the original Tàntric meaning. The real Tàntric meaning of Bhùtasuddhi is purification of five elements namely, earth, water, fire and its derivatives of the body of Sàdhaka.[3]

Here we can see the vital difference between the verbal translation and the real Tàntric meaning. A layman generally due to lack of

knowledge of the Sanskrit language used to read the improper translation done by experts which creates a fallacious notion in their mind. The view of Ganthur also tallies with the view of Arthur Avalon. In his own words, "There is hardly any other kind of literature that has met with so much abuse particularly by those who never read of seriously studied a single line of it, or that has so much fascinated those who on the testimony of misinformed and uninformed people thought the Tantras to be most powerful and hence strictly guarded means for the gratification of purely biological urges. Only very few people tried to form as opinion of Tantras by their own.[4]

Like term "Bhutasuddhi", there are also some other symbols which are also verbally translated. They are namely, linga, yoni, Ardhanarisvara etc., which are translated as phallus, vagina and gross copulation respectively. But in reality, as we have seen in the concept symbolism that these represent only the source of creation.

The symbol of 5 M's is also highly misinterpreted. How they are judged and which is its subtle meaning that we have seen in the Tantra symbolism. From this, we can easily imagine the condition, if the Sàdhaka practiced it grossly. And it actually happened by the Buddhist monks. They practiced it grossly in solitude or the summits of mountains. No society càn stand this type of situation. And hence it becomes the cause of condemnation. But from this we can't say that Tàntric principles are low and cheap. The only thing is that they are wrongly interpreted.

The Tàntric principles do not lead us to do anti-social activities. The Kulàrnava Tantra has strictly condemned the gross practice of 5 M's. As it declares the doer of this undoubtly goes to hell.[5] By coining the characteristic of Vàmamàrgi the Meru Tantra declares, the real Sàdhaka is that who is blind for taking away other's money, impotent to other woman, deaf for abuse, and who has controlled all senses.[6] These references are enough to allow us to conclude that the real Tantra does not teach us to harm society.

Besides all these things, one solid onslaught has been thrown on Tantra by malicious Sadhaka. There are certain techniques in Tantra Sàdhanà for curbing the obstructions which come in the path

of Sadhana namely hypnotism, destruction of an enemy etc. But immature Sadhaka uses these techniques for kidnapping a child or a girl, or for rape. So these mal-practices of Sàdhakas have also played a prominent role in the degeneration of Tantra.

With all these reasons, the social-religious condition of medieval time is also a remarkable cause of condemnation of Tantra. When Tantra was in full form, some other systems also emerged out which were contrary to Tàntric doctrines. Tantra believes in the gratification of social and family life while the other systems declared strict austerity and renunciation of worldly and family life as a way of salvation. This contrary concepts created a conflict in the layman.

The view of later systems, that of Jainism and Buddhism, renunciation of world, was unnatural to human being. Nature has given some instincts to enjoy and we can't negate them. We can transcend by satisfying them in a natural way and in a creative manner but to suppress them by neglecting them is an unnatural way. Because of this conflict between two streams, people removed their face from the real spirituality. And due to this an unbridgeable abyss has taken place between a house-holder and a Sàdhaka.

Tantra shows the solution to come out from this situation, The remarkable difference betwen these two contrary systems lie in the view of satisfaction of senses and their sublimation by using them under rational control. Instead of suppressing instinct, Tantra tells to transcend it by enjoying it. The suppressed instincts are like a spring which can arise at any time in distorted form The root of the instances of rape, kidnap are the result of immature suppression of sex instincts.

For Tantra, human beings are subject to instinctive demands. So first enjoy the worldly life completely. Gratification of it will remove the worldly bonds as natural as a snake removes its slough. Is it not a healthy view regarding life ?

Ignorance of all these things prove as thorns around the Tantra rose. If we want to have a pleasure of the fragrance of rose we have to concentrate only on rose instead of thorns. The fragrance of Tantra-rose lies in its conscious approach to self-discovery and self-development through consciously expanding the scope of body-mind complex.

1. Tantra—a conscious approach:

The previous point reflects the reasons of degeneration of Tantra tradition. We saw in that point that, instead of magic and sorceries, Tantra is a conscious approach to self-discovery. In the success of self-discovery certain obstructions arise which are created from the ignorance of real nature of self and body.

As we know, Tantra is a key to open the hidden treasure of Physical, mental and psychic powers. The distinct feature of this Sàdhanà is that it starts from the physical shealth (Annamaya kosa), that is, represented largely by body. In Tantra, body though is a subject to decay, is highly esteemed as temple of the deity known as Àtman a which is micro-form of Lord Siva or ultimate Reality. It should therefore be consciously kept pure. This is the superiority of Tantra doctrine.

2. Positive view of life:

The approach of Tantra is highly positive. It is the message of Tantra, that nothing is to be neglected; nothing is to be negated. Everthing is to be accepted and sublimated. Though our body is fragile, but Tantra says utilize your body-power, make it more and more powerful strengthen it like a rock. Prepare body and mind to the extent that, it can endure any disturbance of outer and inner world. Tantra has not left its reader only by mentioning this. It has also prescribed the Hathayogic asanasa, Pranayama, sat akarma etc., for it. Everybody can utilize this for healthy body and mind. It is the most applied side of Tantra technique for layman. The only condition lays down by Tantra is that, all these àsanàsa and other techniques should be done under the guidance of an expert otherwise it is likely to do more harm than good. After gaining control over them, one can freely practice them and enjoy the results of them.

The superiority of Tantra also can be seen from its effective results. You can cultivate your power and check its result at any step. If you want to achieve any goal and if there are some obsta-

cles in your way, you can curb these through the technique of concentration like Tràtaka. And because of this quick and effective results the Mahànirvàna Tantra declares, "Other treatise area of no use while Tantra, Astrology and Medicine give its results constantly".[7] Thus Tantra removes obstacles related with mind-body but how it removes the ignorance of self ?

Ignorance of the real nature of self is the root of suffering. Self means consciousness. We make a distinction between consciousness and non-consciousness entity or self and not self. But like Tantra seers, scientists also have declared that there is nothing like grossness or not-self. Everything is made out of atoms and that atom is nothing but the dance of energy or consciousness. This dance has been seen by living occidental scientist, Capra. In his well known book 'Tao of Physics' he declares, "I saw cascades of energy coming down from outer space, in which particles were created and destroyed in rhythmic pulses; I saw the atoms of the elements and those of my body participating in the cosmic dance of energy; I felt its rhythm and I heard its sound, and at the moment I know that this was the dance of Shiv, the Lord of Dancers worshipped by the Hindus."[8]

The conclusion to which science has arrived through intellect that same has been realized or visualized by seers as a result of their Sàdhanà. The synthesis of a seer's and scientist's view has been beautifully made by Dr. Lalan Prasad which we shall quote here.

"What is ultimately Reality ? Is the Reality atoms and molecules, or something else of which these atoms are the different manifestations ? The difference between a spiritualist and an objective thinker is based on the nature of Realty. The objective thinker holds the belief that Reality is crude matter of which mind is a chemical reaction. Due to clash and cohesion in the material structure consciousness has emerged. Hence it is an epiphenomenon. We do agree with the materialist that mind is a by-product of matter how it is possible for this mother-mater to beget the child -mind without the conception of spirit ? We know nothing can come out of nothing. Hence the matter is not devoid of consciousness. Indeed matter is nothing but a crude manifestation of spirit. Einstein made a radical

change in the concept of matter. His $E=mc^2$ made a historical departure from the traditional definition of matter. Matter is not a dead inert substance which occupies some space. It is bottled up energy. To the spiritualist, energy is the crude manifestation of consciousness. Consciousness is the Supreme Reality. All other objects and beings are metamorphosed forms of consciousness. Param Siva is the Supreme Subjectivity. All other subjectivities or objectivities are mere blendings of the supreme consciousness."[9]

3. Realization of Supreme consciousness:

So realization of supreme consciousness is the self-discovery to mankind. But how to realize that ? Tantra says that the source of realization is already within our body but in latent form. It is latent because of our nescience which in Tantra terminology is known as Pasa otherwise, without Pasa, as the Kulàrnava Tantra declares, 'The individual Self itself is the universal self. Sadàsiva is that who is boundless (Pàsa mukta) while Siva is that who is surrounded by Pàsa.[10]

Pàsa is created due to attachment with world. But how world is created ? In the Tantric form of Laya yoga or in Satcakrabheda, the five gross constitutional elements (pañca Mahàbhùta) of both universe and body dissolve in their source, It means during the process of this yoga, the earth element dissolves into water, water into teja into vàyu and Yàu into àkàsa. And this àkàsa element further dissolves into their essences like sabda, sparsa, rùpa, rasa and gandha which again merge into Buddhi, Ahmakar etc. and ultimately into the spirit or consciousness. Thus the individual consciousness unites with the universal consciousness. A harmony between diversities takes place in the personality of a Saddhaka. Then whatever he thinks, acts or wills is not like ours but whatever he does, it perfectly and totally as if were, through him the ultimate Reality manifests itself.

This seems beyond our capacity to accept this process of evolution. Because as Nargis Dalal declares, "Evolution is simply the capacity to register meanings that are already exist but which are not yet apparent to the unenlightened mind. The higher the form of life, the deeper the capacity to register meaning. Any increase in

subtety is an inward evolution developed through the examination of meanings and vibrations that so far have been too fine to grasp. The creative person taps the powers of the sub-conscious and, in doing so, he becomes aware of forces that are normally inaccessible to the consciousness.

If large number of intelligent persons were to take to this practices, freed from the aura of mystery and mumbo-jumbo, it may be possible to produce a group of people who would be extraordinary from every point of view; Prodigies of the highest order, with a command over all the major languages and sciences, a new elite from whom would come new forms of education and who would in a sense, keep a watch over the human race."[11]

This type of evolution, as Srì Auravindo thinks, will take place in a Gnostic Being which has yet to come on human territory. The nature of this Gnostic Being has ben described by him in his "Life Divine".[12]

Conclusion:

In this twentieth century when everybody is made after having more and more energy, it is rightly declared Tantra, as the scripture of the Kali age, which is directly related with energy. Of course, its way of achieving energy is very difficult and it requires genuine guru or guide which is rarely available. Due to certain reasons which we have already seen in this chapter, this notion has ben surrounded by the cobweb of nescience.

What Tantra is in reality that we have mentioned after the refutation of the objections raised by layman and scholars. Tantra actually is a way of self discovery which starts from the Purification and perfection of body mind complex.

The Hathayoga, which is a part of Tantra, deserves a high attention in this regards. Ha and that literally means sun-moon respectively while yoga means union.

Hence Hathayoga means union betwen opposite that is Sun-Moon. It is more a harmony than a mere union between two opposite.

We live in a world of dualities like heat-cold, day-night, male-female, mental-vital, intellect-emotion etc. For integrated personality he harmony between these two opposite is required. In subtle body these opposites are Idà and Pingalà which on physical level work as sympathetic and para sympathetic nervous channels. Harmony betwen these two also leads to the harmony between metabolic and ketabolic function, which is ascribed to these channels of body. This makes body healthy and free from diseases.

The practice of the Hathayoga ensures the cultivation of mental powers like telepathy, omnipotency, omnipresence etc. but this is not the aim of a real Sadhaka. These are the side-efforts of his Sàdhana. A genuine Sàdhakà uses these powers for the welfare of society. Jesus is the example of it. He has healed many patients by mere touch of his hands. There are also some saints and seers who have devoted their powers and life for the humanity. All these living examples lead us to believe in the decendence of divinity towards humanity. The Gnostic Being of Sri Auravindo is also among them. The whole humanity is waiting for the incarnation of that divinity.

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   Kulàrnav Tantraa, 9-42.
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Chapter-7

Human Anatomy and Tantra

Chapter-7

Introduction:

Physical body is the main gate for approaching the soul. In the body, Lord who controls the entire universe also is present. Lord in a form of power lies dormant in body. In a course of time, through constant efforts and though yogic practices, man unfolds his latent powers. The physical body is the reservoir of energy and the only means for the unfoldment of which is the goal of the sàdhaka. And because of this, body is not given for the unholy purpose or only for the enjoyment of sensual pleasrues. The prime purpose is to attain liberation from limitations of body and mind, and attainment of spirituality through body.

Physical frame, in the Tantra system, is highly esteemed as the temple of Spirit or God (Dehao devalayo devi). And hence, it should be kept pure and perfect in condition. The process of Tantra sàdhanà starts from gros and ends into subtle. And hence it has accpted physical body positively. Miercea Eliade with the reference of the Gheranda Samhita declares that, "The body is no longer the source of pain, but the most reliable and effective instrument at man's disposal for `conquering death'. And since liberation can be gained even in this life, the body must be preserved as long as possible and in perfect condition, precisely as an aid on meditation."[1]

The Rasàrnavam, the another Tàntric treatise also supports the positivitly of the body. As it views, it is of no use if liberation is gained after death. Even donkey can also get it. So in order to attain liberation in this life, the preservation of body is very essential.[2]

For Tantra, the preservation of body can be prolonged according to the will power or desire through the Hathayogic àsanàsa, pranàyàma, Tàntric techniques and also by the intakes of mer-

cury preparations.

Physical diseases and mental ailments are hurdles in the way of longetivity. There are various ways and means through which one can overcome these hurdles. They are known as various therapies. Healthy body-mind complex is the goal of all therapies. Any therapy, is first applied on the physical body and it ultimately affects the mind. So different therapies have worked out the anatomy. At present Allopathy, Àyurveda, Homeopathy etc., are the leading ones. Tantra also has beinf a thereapy its own view regarding anatomy. It is really a very surprising to note that the anatomy which is worked out, in the twentieth century with the help of the scientific instruments, largely tallies with the Tantra anatomy which is revealed out in hoary past.

In this chapter an attempt has been made to present the anatomy given by Tantra and Allopathy. The concluding portion covers the synthesis of the both. We shall, first, briefly survey the anatomy of Allopathy.

A. Anatomy given by the Allopathy System:

The literature of the anatomy given by the Allopathy system is very large, hence, it is difficult to present it here in detail. This system has accepted nine main system for the sustenance of body which are namely, (1) Bones, (2) Muscles, (3) Digestion, (4) Circulation, (5) Respiration, (6) Excretion, (7) Nervous, (8) Glands and (9) Reproduction.

All these system have significant place in the maintenance of the body but here we shall mention only the nervous system and the gland system as they are directly related with the Tantra anatomy.

1. The Nervous System:

The nervous system is connected with all bodily systems because it controls all activities which are going on in the body.

The nervous system consists of two divisions. (1) Central system and (2) Autonomus system The central nervous system mainly consists of the brain, twelve pairs of cardinal nerves, spinal cord ad forty-three pairs of the spinal nerves. The autonomous nerveous system consists of spinal cord, sympathetic nervous system and the para-sympathetic nervous system.

The spinal cord which is elongated in the shape, is a prolongation of brain, and, is located in the hollow of the spinal column. Spinal nerves start from the spinal cord and issue out from the spinal column. All these forty-three pairs of nerves spread out themselves throughout the body and form a closely woven network.

Functionally, nerves may be divided into two groups. Motor and Sensory or efferent ad afferent respectively. All mascular activities are responsible for motor nerves while the feeling of smell, taste, touch etc., are responsible for sensory nerves.

The autonomous nervous system consists of two rows of ganglian that is group of nerve cells. These two rows of nerves are mutually connected and cross each other at certain points along the spinal cord. These cords on each side of the spinal column are known as sympathetic nervous system and the para sympathetic nervous system.

Life process which is going on in our body, without the interference of our will, is under the control of these systems. They work independently, hence, they are known as autonomous system. The effort of Hathayogi and Tàntric sàdhaka is to make this autonomous system under his will and that way he controls the bodily activities.

2. Gland System:

In body there are certain organs which themselves secret fluid with their special properties, which help in the action and growth of the body, known as glands. The secretion of glands is known as hormon on which physical-mental growth depends. Long before the Allopathy system has found out the glands, the Hathayoga has advocated exercises for the proper secretion which ultimately result into the growth of body-mind complex.

These glands are known as the ductless glands because they pas their secretions directly into blood and lymph etc. These glands are namely, Pituitary, Pineal, Thyroid, thymus, Pancreas, Adrena

TANTRA SADHANA (IV)

The Woman to be waited Waited is the Shakti that is dormant in the animal man but awake in the votary of the Path.

The rush of bliss that ensues upon the meeting of the Pair, the Supreme Shakti and the Self above, is the real Congress; all else is mere copulation.

(5.111-12)

THERE is a divine Power latent in man waiting to be awakened into action. All the powers that are normally active and make life possible are only derivations, diminutions, secondary formulations of this Mother-Power that is dormant within. This puissance, the Shakti, is to be awakened, aroused into an upward movement towards the Self, the Pure Consciousness situated at the highest centre of the being of man. And when this union between the Shakti darting from its seat below in the lotus of the Muladhara and the Lord waiting above in the lotus of infinite petals, the Sahasrara, is effected in the consciousness of the practitioner there is an ebullition of intense Ananda.

That is the true Congress, the real bliss that is aimed at, not the physical interchange at the animal level.

UPASANA

Without upásaná the Presence does not fructify.

(6.79)

THE Divine is indeed present everywhere, especially in the human body. But that by itself does not make any difference to man unless he takes steps to realise it in his consciousness. Self-awareness, self-purification, adoration and evocation of the indwelling Divine are the main steps for awakening this Presence in his consciousness and making it a dynamic power in life. Such an inner discipline is indispensable to prepare and raise the human system to the level of that purity and intensity in seeking which alone can move the Divine to reveal and manifest itself in the person of the seeker. Otherwise the potentiality remains untapped and dormant.

is Swa and adhisthana. Swa means prana while adhisthana means resting place.[5] Hence Swadhisthana means the resting place of prana. This centre is situated at the root of the genital organ.[6] The bija mantra Vam of the water element is predominant here. This six petalled lotus contains the letter from Bam to Lam. The vehicle of this centre is Maker or crocodile. The aspirant who meditates on this centre becomes free immediately, from all his enemies.

3. Manipura cakra:

This centre is located above the Swàdhisthàna cakra and anatomically at the root of the navel region.[7] The bìja mantra Ram of the fire element is predominant here. It has ten petals on which the letters from Dam to Pham are located. Meditation on this centre makes one free from the fear of fire. Even if he throws himself into fire, he remains alive.

4. Anàhata cakra:

This centre is believed to be situated in the region of heart. The seed letter yam of the element air is predominant here. The vehicle of this centre is antelope. The nature of both antelope and the air is the same, i.e. the fleeting nature. A sadhaka who mediates on this centre controls vayu and is full of capacity either to create or to destroy the world.' This claim though seems to be exaggerated, it shows to what an extent the meditator can develop himself. The simily given shows to what an extent the meditator can develop himself. The simily given shows that he virtually becomes as powerful as Lord himself.

5. Visuddha cakra:

This centre is located in the region of throat. All sixteen vowels are located on this sixteen petalled lotus. Visuddha means pure. Concentration on this centre makes the mind of a sàdhaka pure from all impurities. The bija mantra Ham of the ether element is predominant here. Meditation on this centre gives the knowledge of three worlds. It also makes free from diseases and sorrows.[9]

6. Àjñà cakra:

This centre is located in the body at the space between the two eyebrows. The bija mantra Aum is located here. This centre is a seat of mind. The mind of a sadhaka receives the commands (Àjñà) of guru through the concentration on this centre. Concentration on it also destroys the past deeds of sadhaka and he becomes jivanamukta. It is equated as a third eye of Siva which destroys ignorance as well as desires.

7. Sahasràra cakra:

The Sahasràra cakra is located at the top of the head. This centre contains sand and petals (Sahasra means thousand). It is the place where the union of Siva-Sakti takes place. Here we should note that, this centre is very subtle in nature and because of this, it is not considered as belong to the plan of body. Because of its subtlety, it is not counted in the six centres.

Nàdi: Theory of Channels:

In Tantra, nàdi does not mean gross channels but it contains subtle energy or prana. These channels are spread throughout the body and hence they are many in number. Because of this, they cannot be counted. Though, however, some figures have been proposed. According to some treatise the figure is 3,00,000 for others, it is 2,00,000. But the figure 72,000 is largely accepted.

Among all these nàdis, ten are important namely, Idà, Pingalà, Susumnà, Gandhàri, Hastajihvà, Pusà, Yasasvini, Àlambusa, Kuhù and Samkhini. The first three, among these are more significant.

Ida and Pingalà are located at the end of the spine. They extend from the end of spine to nostrils. They are considered as the container of the lunar and solar or mental and the vital currents in the body respectively. The Susumnà nàdi is said to be generally closed at the base of the spine and can be opened by certain yogic practices.

Pràna or life force flows either through Idà or through Pingalà generally. The Tantra sàdhaka arrests this way of flowing of pràna and he tries for drawing prana through the Susumnà nàdi.

Conclusion:

All therapies revolve round the concept of the physical body. According to Tantra, all organs of the body are connected with cakras or centres through subtle channels or nàdis. The power which is required by the limbs of body is provided by the centres of consciousness throgh nàdis. This concept has a great resemblance with the All pathic concept of glands and the nergous system. We have seen in the anatomy of Allopathy that the growth of body and efficiency of nervous system depends upon proper or balanced secretion of glands.

According to the Tantra, the Mùlàdhàra cakra is situated at the base of the spine of which prithvi or earth element is predominant, the supporter of all things. The Àyurveda sùtràni also declares, the Mùlàdhàra cakra is a supporter of all bodily substance, sapta dhàtus.[10]

To show the predominance of gros element, Tantra declares this centre as the seat of prithvi tattva or earth element. Physiologically, this centre situated at the anus region and is also associated with the area of excretion of solid matter from body.

The Swàdhisthàna cakra is located at the root of the genital organ of which water element is predominant. In body, all output of fluids, i.e. urination and discharges of semen takes place here.

The Manipura cakra is believed to be situated at the navel region which is associated with the fire element. Physiologically when the inner flame of fire (Jatharàgni) is properly regulated, it results into health. Otherwise it can be the source of diseases.

The Anàhata cakra is located at the heart region. This is the centre where the air element is predominant. It is a centre of nutrition. Heart distributes purified blood sent to it by lungs to various parts of the body. The efficiency of lungs is very much needed for the purification of blood. This efficiency of lungs can be increased by prànàyama which is highly related with the air element.

The Visuddha cakra is located in the area of throat. The element ether is predominant here. All vowels are located on this

center. Physiologically this centre is considered as the centre of vocalization.

The Àjñà cakra is located between the two eyebrows. It is also known as the third eye. It is the palace of the Pineal gland. This centre controls our desires as well as gives us knowledge. The Pineal gland does this same work according to Allopathy.

The Sahasràra cakra is located at the top of the skull, where the consciousness is evolved at the highest degrees. Physiologically, it is a place of the *Pituitary* gland.

According to the Allopathy, the Pituitary gland is located in between two brains and is known as master gland. Because it controls the function of all other glands. The secretion which it released are important from the point of view of maintenance and destruction of the body. It is a seat of the desire of reproduction also. Hence Tantra has aptly described it as kameswara.

The Tàntric centres and nàdis are very subtle in nature. So it is not proper to identity then with the gross physical system. Here we have mentioned it just to show the resemblance between the two system namely Allopathy and Tantra.

The anatomy which is mentioned by Tantra is very subtle in nature and can be seen only through the yogic vision, and not by the dissection of the body.

FOOTNOTE

1. Eliade, Mircea: yoga—Immortality and freedom. Translated from the French by Willard R. Trask, p. 227, Pollingen sereis LVI, Second Edition, 1969.
2. Pindapàte cayomoksah so ca moksa nirarthakah I

   Pinde tu patite devi II gadarbhopi vimucyate

   Rasàrnava Tantra 1-9.
3. Cakram saktisamùh I Yoginì hrdaya Cakrasamketa nirupanam, Verse 7, Commentary of Bhàskaracharya on Yoginì hrdaya.

   Edited by Chattopadhyaya, Kshetresachandra, Saraswati Bhavan Granthamala, Vol. 7, Second Edition, 1963.

4. Atha àdhàrapadman susumnàsya lagnam dhvajàdho gudrodhva catuh sona patram.

   Sat cakranirupanam 4.

5. Sva sabdena bhavet prànah swàdhisthànam tadàsrayam I

   Yogacudamani upanisad II

6. Sousumnya madhya ghatitama dhvajamùla dese

   Sat cakranirupanam, 14.

7. Tasyord have nàbhimùle dasadala lasite pùrnamegha pràkae.

   Sat cakranirupanam.

8. Vàcàmìsvara esvaraspi jagatàm raksà vinàse ksmah I

   Sat cakranirupanam, 26.

9. Trikàlànàm darsi sakalahitakase rogasoka pramukta.

   Sat cakranirupanam, 31.

10. Nanu yogànispi mùlàdhàra màdibhùtam sakala dhatu posakam petal 3-90.....

    The Àyurveda Sùtram with commentary of Yognandanàth. Edited by Dr. R. Sharma Sastry, p. 141, Mysore, 1922.

Chapter-8

Healing Aspect of Yantra and Mantra

Chapter-8

Introduction:

On this earth among all existing species, human race is the only one which has become victim of the self created disease. Many therapies have been worked out to come over this calamity but still, we are not in a position to remove all diseases. On the contrary, sometimes, the side effects, of drugs appear in a form of new diseases.

The basic reason of the frequent appearance of disease lies in our artificial or unnatural way of living. We do everything to go against nature, e.g. our habit of eating. We must eat whenever we feel the need for it or hunger for it and eat only those thing which we know are conducive to good health. Instead we either eat more out of fashion or eat those things which we know are not conducive to health. This improper way of eating, creates complexities in stomach which result into various diseases. Not only in eating, in our routine life we do many more things which we know, may result into some sort of irregularities either physical or mental.

Besides this, there is also one vital reason which is responsible to create physical-mental and also spiritual disorders, that is, the neglect of the inner healing power or the power of resistance of body against diseases give by nature. Modern life is full of stresses and strains. We are always in hurry and hence we are constantly in search of instant cure and due to this we take such drugs which they cure the disease instantly but ultimately harm the body.

There are many side effects of such drugs, like insomnia, blood pressure, disturbance of sugar balance etc. And therefore, the experts in this field are in search of those drugs which are harmless or in search of drugless therapy.

Yantra and Mantra are techniques designed for cultivating in-

ner latent power of resistance of body-mind with which we are not aware of out of ignorance. We, therefore, wonder when experts in this field talk in terms of superhuman powers. Superior power invoke wonders because we are ignorant of them.

Yantra and Mantra techniques worked out for cultivating latent power of body-mind which are based upon highly ascertainable psychological and spiritual facts. Yantras are formed out of certain geometrical figures like dot, triangle etc. They serve as means of concentration. It is recognized by Tàntrics that concentration of mind is multiplication of mental faculty and addition of mental powers while dissipation of Paycho-physical energy is waste of energy and consequently an invitation to diseases. This process of concentration if perfected, may lead to not only drugless therapy but also increases longevity.

Tàntric of ages have perfected the techniques for concentration. Mantra is again a very powerful weapon in the armoury of Tantra for bringing about highest form of concentration by which the expert simply by concentration of his cultivated powers, can bring about wonderful results with the help of repetition of certain syallbles knwon as seed letters or Bija Mantra. Now let us see the details of Yantra and Mantra with the reference of their therapeutic value.

A. Yantra Therapy :

Introduction :

One of the theories regarding the creation of world is that, world s nothing but the mere projection of mind . Mind perceives world objects with the help of the data given by the sense organs. So the expansion of vision of mind depends upon the amount of data given by sense organs. For instance, if the sense of hearing, is cultivated more, then the owner of it, can hear more loudly, than another man. Same is the case with all sense. A yogi or a sàdhaka, who has expanded the inner latent ability of sense organs can open the subtle apparatus for the knowledge of the world which is not possible in case of a layman.

Tantra shows us the way of the process of expansion, of the power of senses. One of the meaning of Tantra is expansion (Otan = to expand). Tantric techniques are designed for this purpose. If , suppose the powers are aroused by the application of Tantra techniques then what's the use of it, if they are not channelized. Uncontrolled power harms the sàdhaka himself. Considering this, Tantra has devised the unique method of Yantra, The term 'Yantra' comes forms the root 'yam' which means to control. Yantra is an aid for controlling the power.

Yantra is also representation of the Higher Reality. It represents the Reality in a geometrical forms like dot line, triangle etc. These are not merely geometrical sings. They are also Yantric symbols which represent subtle meanings of the Higher Reality.

Sri Yantra, among all the Yantras, is the most auspicious Yantra represents devi or sakti. The formation of the Sri Yantra is unique. Five triangles with downward apex are superimposed by four triangles with downward base. This combination results into forty-three triangles. The outer appearance of these triangles can be classed into seven circles which are considered as the centres of consciousness.

Tantra techniques are based upon sound principles. (1) Unity of microcosm and macrocosm and (2) Identity of two in an individual. Yantra is a means through which this identity can be realized by the individual. Sri Yantra is a symbolic representation of these two principles and hence it represents the human-body-mind complex with self or consciousness as the presiding deity and therefore it functions as a link between these two. It is used as a means for contemplation. Contemplation on it, results into the identification of microcosm and macrocosm. Moreover, concentration on Sri Yantra also gives beneficial rewards to sadhaka.

One of the cakras of Sri Yantra, is Sarvarogahara cakra, remover of all diseases. The concentration on this centre insures the sàdhaka freedom from all diseases. We, therefore, say that Sri Yantra technique has tremendous therapeutic value in insuring himself from all diseases. Like Sri Yantra, there are also other Yantras which are believed to be the means for curing and pro-

tecting the sàdhaka from the attacks of physical and mental diseases. In this chapter we shall make reference to two Tàntric treatises namely, the Saundrya Lahari and the Kalpacintamanih for supporting the view.

For the convenience of presenting the details, this chapter has been divided into two groups, A and B. A consists of the details regarding Yantra and its symbolic representation while B contains its therapeutic value. Now let us be acqainted with the meaning and significance of Yantra the first.

A) 1. Yantra and its symbolic meaning:

In scriptures, which deal with the sàdhanà aspect, the Ultimate Reality is termed as deity (Div=shine) because it is viewed as light. In Tantra, this great effulgence of light is considered as Lord Siva.[1]

According to the science, which deals with the analysis of the rays of the sun, the objects of world are nothing but the various combinations of the rays of light. These rays are seven in number. So by making change into the combinations of rays, any object can be transformed into any other object. Swami Yogananda has mentioned this type of illustration in his, 'autobiography of a yogi' in which his guru had transformed camphor into graphite.

Sun light as the great radiance is formless. When it manifests, it takes form. Yantra represents the Higher Reality and hence whatever is manifested by the Higher Reality, the worldly objects, are Yantras. This view is also expressed by Devaràja Vidya Vàcaspati. As he declares, "there are, in the world, innumerable Yantras. Every shape, every leaf, every flower is a Yantra, which through its shape, its colour, its perfume tells us the story of creation."[2]

Yantra represents Light or the Higher Reality in the form of geometrical figures. Due to this presentation of light, Yantra is considered as the abiding place of deity.[3] The Higher Reality is figured out in symbols or forms because a layman is not in a position to grasp the formless great radiance, so at initial level, to have a glimpse of the Higher Reality, Yantra is required. As the Yogini Tantra declares , "The goddess is to be worshipped in the

sex emblem, a book , a symbolic drawing on the ground, an image, water or a stone."

This leads us to confer that Yantra is a store house of energy or a symbolic representation of the cosmic energy underlying all objects of the universe. Moreover, it is, as Zimmer views, is also an instrument. He gives this view by breaking the term 'Yantra'. The term 'Yantra' is a combination of Yam+tra. Yam means to control while tra indicates instrument. In his own words, "Yantra is an instrument designed to curb the psychic forces by concentrating them on a pattern, and in such a way that this pattern becomes reproduced by the worshipper's visualizing power. It is a machine to stimulate inner visualization, meditation and experiences.[5]

Yantra is formed out by the figures like dot, circle, line, triangle etc. They also contain the subtle meaning underlying the Higher Reality. Now let us proceed with the Symbolic meaning of the various figures.

Symbolic meaning of Yantra:

In the Veda, there is a beautiful story regarding the omnipresence of Lord. As it says, having created universe, God stood out of the universe and thought about how to penetrate or enter into the universe. Then he decided to enter into the universe through name and form. So wherever there is a name and form (Nàma-Rùpa), the Higher Reality pervades in it.[6] In Yantra, these forms of the Higher Reality are reflected in such a manner that. Throgh contemplation on them, sadhaka can feel the presence of the Higher Reality.

Both the constituents of the Higher Reality, the macrocosm and the microcosm, are the same and they are represented by five gross elements (Pañca mahàbhùta). In Yantra, these forces are symbolized in a figurative manner. So by concentration on it, one can establish harmony between the microcosm and macrocosm.

The geometrical figures, from which Yantra is composed are dot. triangle, circle, square etc. Now we shall see the subtle meanings

of them.

a. Dot: Bindu:

Bindu is represented by dot. As the whole of Geometry is an



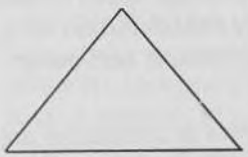
expansion of dot, so also the entire Yantra is an expansion of Bindu. Yantras or geometrical figures are drawn on soil or on Bhùrjapatra or the bark of trees meant for them or on leaves or on copper, silver or gold plates. Various movements going on in cosmos are the creation of various forces working in the cosmos. These forces or movements are symbolically represented on the Yantra.

The cosmic forces are all pervasive and hence represented on Yantra are believed to be all pervasive, e.g. Ether which is all pervasive is represented in the form of Bindu. In Tantra, this dot or Bindu is considered as Siva which symbolically represents the source of creation.

Not only Tàntric seers, but the western psychologist like Jung has also contemplated on this aspect. He has utilized the word 'Mandala' for cakra and coined the word centre of Mandala as Siva In his own word creating in emanation. Siva according to the Tàntric tradition is one existence, the Timeless in its perfect state. Creation begins when this unextended point known as Siva Bindu appears in the eternal embrace of its feminine side, the Sakti."[7]

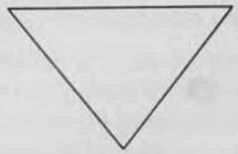
The expansion of Bindu takes the form of triangle, trikona which according to the Yantra symbolism represents Sakti. Bindu is Siva and trikona is Sakti. In Tantra, both these are considered as identical.[8]

b. Triangle : Trikona :



Triangle is an embelm of Sakti and Sakti is, according to the Sanskrit lexicon, considered as of a feminine gender, hence it is also known as yoni or the female reproductive Rogan because the whole cosmos has come out of it. The Rgveda also refers the origin of cosmos as yoni.* There

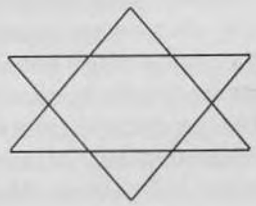
are two types of triangles figured out in Yantra. One is with upward base while the other is of downward base.



The triangle with apex upward shows the way of sublimation. Among the five elements, it represents the fiery element or Agnitattva. As fire goes upward, the aspiration of sàdhaka also goes upward. This triangle is also known as Siva kona.

C. Sakti kona.

The triangle with apex downward represents the water element or Àpa tattva. The tendency of water is to go downward which philosophically represents the tendency towards gross manifestation. This type of triangle is known as Sakti kona.



From the combination of these two triangles arises a figure of Satkona or the star with six angles. This figure symbolically represents the union of purursa-prakriti or Siva-Sakti, without which the creation can not take place. So Satkona is a symbolic representation of the creation of universe.



Now let us see how the destruction aspect is symbolized.

This figure like drum of Siva (Damaru) reflects the separation of the union which means the end of creation or destruction or periodic dissolution of cosmos.



d. Circle:

Triangle expands in the form of circle. Circle represents rotation. It also symbolically presents the air element

e. Square : Bhùpura :



or vayu tattva. Moreover, it is also an emblem of perfection.

e. Square : Bhùpura :

Generally, square is drawn at the outer most limit of the Yantra. It symbolically represents the grossness, which is the quality of the Earth element or the prithvitattva. This figure in Yantra is known as Bhùpura.

Every Yantra starts from Bindu or dot and ends into square or Bhùpura. This shows the process of evolution from subtle to gross, or from ether to earth. Heinrich, Zimmer has very beautifully reflected this view, "On one hand the dynamic diagrams suggests a continuous process of expansion from the centre of the pattern to the circumference and requiring a passage for time for its course. On the other hand they are to be grasped as an enduring hierarchy as gradation of simultaneously manifested degrees of being with the highest value situated at the centre."[10] Danielou, Alain has summarized these figures as a representation of the divinities. We close this point with his view. As he declares, "All the elementary geometrical figures point, straight line, cross, circle, triangle etc. have a symbolical value corresponding to basic notions. They can be combined in more or less complex figures to become the representation of particular force or qualities embodied in some aspect of creation. There is no shape, no movement which may not be reduced to a combination of these elemental forms. The magic diagrams constructed with their help truely analyze and represent the creative force of the cosmos which we call divinities."[11]

There are many types of Yantras meant for securing one or the other objectives like liberation, perfect health, wealth, power, prestige, to overcome diseases, to secure long life etc. The powers cultivated thus are very often used for negative purposes due to human weakness or frailties. They are known as subjugation, attraction, immobilization, dissention, liquidation, cradication and

pacification.*

Among Yantras, meant for cultivating highest powers of body-mind for positive purposes beneficial to one's own self as well as for others including animals and subhuman species, Sri Yantra occupies the central place. It is known as king of all Yantras (Yantra Ràja Yantra) because any of the above powers can be cultivated by concentrating on one or more triangle etc. Because of this greatness of the Sri Yantra, we shall see about it in detail.

2. The meaning of Sri Yantra:

Etymologically, Sri is prefix which denotes auspiciousness. Sri Yantra is devised for many purposes shown above and hence its construction is very complex. We shall deal with that aspect in detail later on. For the time being, we should note that the ultimate object of sàdhaka is liberation. Liberation from the bonds of physico-mental as well as spiritual ailments. Concentration on some specific angle or triangle yield freedom from diseases. But man is not satisfied with health only. There are other goals which in other walks of life. Sri Yantra is designed in such a manner that it may be used by a person desirous of anything in the world including freedom from diseases, enemies etc.

This Sri Yantra is considered as the abode of Lalita, the Tàntric name of the Hihger Reality, therefore, it is considered very potent and celebrated among the Yantras.

The emergence of the Sri Yantra is very fascinating. There are various stories regrding its emergence. It is said that the Supreme Sakti of Her own will takes the form of universe and looks at Her own throb with the result that Sri Yantra comes into existence.[12]

This Yantra is also known as Viyat cakra.[13] Viyat means space (Akasa). There are two kinds of Àkasas. The outer space (Bàhyàkàsa) and the inner space (Daharàkàsa).

The outer space is spread over the entire cosmos. And the same again is encapsulated into human body known as inner space or Daharàkàsa. Daharàkàsa, therefore is the same akasa a spread over outside.

The Higher Reality in its evolving process, according to Indian ontology, first manifests in the form of Àkàsa. Àkàsa, therefore, is a visible form of the Higher Reality, as otherwise, Higher Reality being formless is not accessible. Tantra concentrates on the visible manifested from of Higher Reality.

As outer and inner space is identical, sàdhaka by concentrating on inner space, seeks his identity with the Higher Reality. The inner space is the real space for sàdhaka because the Higher Reality resides in the form of space in inner space. Sri Yantra is again a symbol of Daharàkàsa or Higher Reality within.

It is the significant aspect of Sri Yantra that its formation reflects both microcosm and macrocosm. Meditation on it results into realization of the identity between these two.

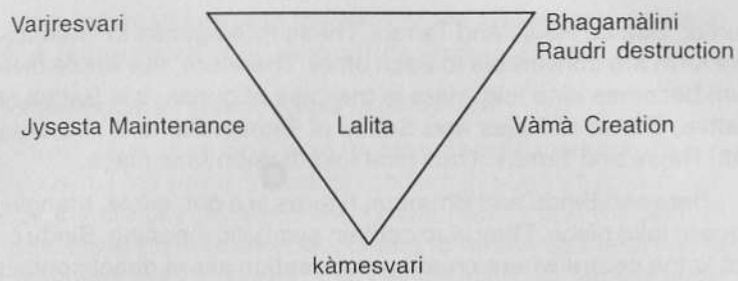
a. Formlation of Sri Yantra:

Sri Yantra is drawn around a Bindu or dot which is considered as the abode of Lalità, the universal energy. It is described as consisting of super imposition of nine triangles, four with upward apex and five with downward apex. The combination of both produce forty-three triangles. Around these triangles, there are two circles one within the second which contains eight petals while the outer contains sixteen petals. Outside these petals there are three circles and these three circles are covered by the squares known as Bhùpuras. This is the geometrical formation representation of Sri Yantra. Now let us see what it represents symbolically.

b. Symbolic representation of Sri Yantra:

Sri Yantra starts from Bindu and ends into Bhùpura. It means, in terms of elemental forces, it covers everthing from ether to earth. This shows the way of creation. Between Bindu and Bhùprura, the whole yantra space is divided into three fold and nine fold division as shown below:

The centre of the triangle is known as abode of Lalità. The apex is known as the residence place of Kàmesvari while the left and the right angle are considered as the abiding place of Vajresvari

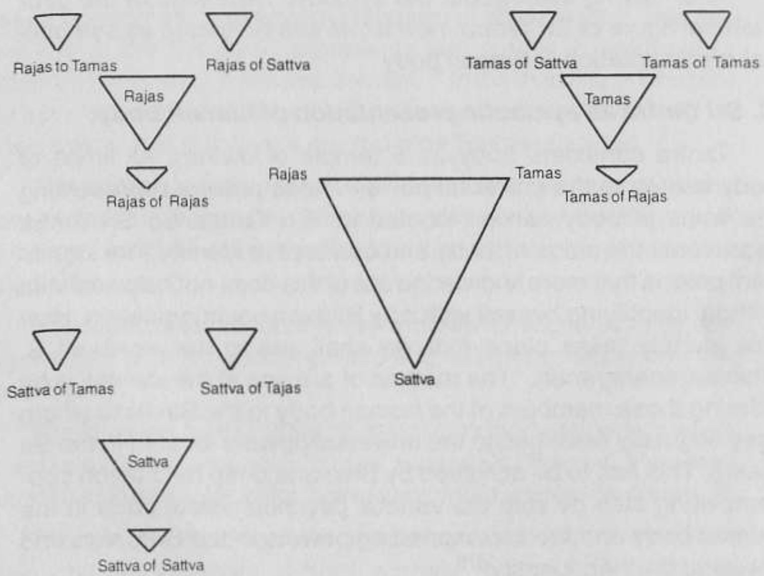


and Bhagamàlini respectively. Symbolically, these three deities represent Moon, Fire and Sun respectively. Again, it is also a representation of creation, maintenance and destruction.

Nine fold division:

The same three fold division from the point of view of gun as becomes nine fold.

The Sakti or nature in its subtle form is composed of three



gunàs, Sattva, Rajas and Tamas. These three gunàs in their active form are convertible to each other. Therefore, the whole division becomes nine fold. Here in the case of gunàs, it is Sattva of Sattva, Sattva of Rajas and Sattva of Tamas. Same is the case with Rajas and Tamas. Thus nine fold division take place.

Between Bindu and Bhùpura, figures like dot, circle, triangle, square take place. They also contain symbolic meaning. Bindu or dot is the centre where creator and creation are in direct contact or identical. Circle represents perfection while square presents grossness. Triangle is an emblem of yoni, a female generative organ or a source of creation.

The Tripuratàpini upanisad has considered triangle as Tripura. Tri means three while pura means abiding place. It is an abiding place of three worlds, namely, earth, heaven and nether world.[14] According to the Tripuropanisad.

Triangle represent gross, subtle and causal aspects both in individual and in cosmic form.[15]

After having seen about the symbolic meanings of the geometrical figure of Sri Yantra, now let us see Sri yantra as symbolical representation of human body.

C. Sri Yantra as symbolic presentation of human body:

Tantra considers body as a temple of divinity. All limbs of body belong to the universal power. These powers representing the limbs of body can be located in Sri Yantra. So Sri Yantra represents the union of body and universe in identity. The significant point is that mere knowledge about this does not help sàdhaka without identifying himself with it by Bhàvanà or imagination. How this identity takes place that we shall see in the words of S. Shankaranarayanan, "The method of arriving at the identity is by offering these members of the human body to the Saktis to whom they originally belonged to the universal powers located in the Sri Cakra. This has to be achieved by Bhavana deep meditation contemplating step by step the various psychophysical parts in the human body and the corresponding powers in the Sri Cakra and dwelling on their identity."[16]

Now we shall see with the help of the figures how physical body is represented in Sri Yantra from Bindu to Bhupura.

Physical body as represented in Sri Cakra:

As we have seen Sri Cakra represents both macrocosm and microcosm. That way it is a link or medium through which one can realize the identity betwen the Ultimate Reality and the Self. In the process of identification, according to Tantra, sadhaka has to mentally imagine (Bhàvayet) the identification of human body, with the universal powers from which the body is composed, and which are imaginably represented by various angles, triangles etc. of Sri Yantra. The Bhav-anopanisad a Sàkta upanisad—has mentioned how the different figures of Sri Cakra represents human body. Thus we shall see the sybmolic representation of the human body in Sri Cakra with the help of Bhàvanopanisad.

The outer most cakra, which is known as Bhùpura contains three lines. The first line as it is mentioned in the chart 2 represents eight powers namely, minuteness, lightness, greatness, lordship, control, power to have whatever one wants, enjoyment, desire, attainment and accomplishment of all desires.[17] The second line of the Bhùpura represents lust, anger, covetousness, delusion, pride, envy, merit and demerit.[18] In the third line of Bhupura, the six centres of the body, the two Sahasràra one above and the other below and Indra yoni are the nine Saktis situated.[19]

The sixteen petalled lotus represents the five gros elements namely, earth, water, five, air, ether, ten senses, namely . ear, skin, eye, tongue, nose, mouth, foot hand arms, gential and the mind.[20]

The eight petalled lotus is an emblem of faculties of speaking, taking, going, excreting, enjoying, rejecting, accepting and ignoring.[21]

The fourteen cornered figure represents fourteen nadis namely, Alambusa, Kuhuh, visvodari, Vàruni, Hastajihvà, Yasovati, Payasvini, Gandhàri, Pushà, Sankhini, Saraswati, Idà, Pingalà, Susumnà.[22]

The ten cornered figure is a representation of ten vayus, five main and five auxiliary of body namely, Pràna, Apàna, Vyàna,

Udàna, Samàna, Nàga, Kurma, Krkara, Devadatta, Dhanañjaya.[23]

The ten breaths acting on the digestive fire of the stomach jatharàigni become tenfold and digest food of all kinds are represented in the ten cornered figure.[24]

The eight cornered figure represents cold, heat, pleasure, pain, wish, sattva, rajas and tamas.[25]

Avyakta, the unmanifest, Mahat the vast cosmic principle force and Ahamkàra the divisional principle of Ego-formation are the three deities in the primary triangle, kàmeswari, Vajreswari and Bhagamalini.[26]

The centre of the Yantra represents the supreme deity Lalita the absolute Reality comprised of Existence-Consciousness Bliss.[27]

Thus Sri Yantra exhaustsal almost all that the Reality contains and hence is the most perfect symbolic representation of Ultimate Reality. It is therefore used in all auspicious ceremonies of Hindu rites. It is also used for protecting the sàdhaka from all evils. Not only this, with the help of Sri Yantra sàdhaka can obtain or master powers of healing, curing diseases and also for driving away evil spirits. Thus it is of tremendous therapeutic value. Wherever such siddha Yantra is kept the house or the place is secured against all evil forces.

3. Therapeutic aspect of Yantra:

Tantra means liberation. It's a process which liberates the sàdhaka from physical-mental and spiritual ailments. Yantra is an aid in Tantra, which enhances this process of iiberation.

As Yantra represents human body, the bodily centres or cakras can also be located in Yantras, especially in Sri Yantra. One of the cakras, in sri Yantra, is known as Sarvarogahara cakra or remover of all diseases. Concentration on this centre makes body devoid of diseases. Their therapeutic value has been already mentioned in the Kundalinì chapter.

Besides this, the Tàntric treatise like Saundrya Lahari, Kalapacintàmanih also refer some Yantras for removing diseases like fever, diabetes, rheumatism etc.*

The Yantras meant for various purposes do not themselves become efficacious. Their efficacy depends upon the effort put in by sadhàka. Yantra is to be worshipped according to certain procedure laid down in the texts like Kalpacintàmanih, Mantra Mahodadhi etc. The entire process is very elaborate and demands astute discipline, concentration as well as observance of certain vows like celiebacy, truth speaking, non-violence, non-attachments etc. Sàdhaka is required to practice all these relentlessness with single minded devotion and unflinching effort. He has to practice fearlessness for sometimes he comes across such experiences which are very much bewildering. It is there fore advised that he should pursue his goals under the guidance of an expert.

The Yantra or Mantra becomes siddha at the end of this elaborate process sometimes lasting for years together but at the end of which the sàdhaka becomes possessed of supernormal powers which help him in helping others for overcoming the ills both physical Psychical as well as spiritual.

In Aserian civilization the entire population practiced drugless therapy for more than 5,000 years. In our country also, there are people existant who claim to cure various diseases with the help of Mantra and Yantra. It is now time we must undertake to examine the possibility to overcome disease by drugless therapies because practice of drugs is getting day-by-day not only irrelevant but also dangerous.

Conclusion:

The term 'Yantra' indicates two meanings. One is to control while the second is an instrument. Hence, Yantra is an instrument for gaining control over mental modifications which are considered as the cause of physico mental and spiritual ailments.

In yogic and Tàntric treatise, the cause of diseases is considered as due to disturbance of the elemental forces in outside world on one hand and, or, in the constituents of body on other hand. The geometrical figures, out of which the Yantra is formed namely. dot, circle, square etc. are symbolic representation of the elemental

forces. It is believed that medistcation with Mantra on certain figures of Yantra give health. And because of this one of the cakra of the Sri Yantra is known as Sarvarogahara cakra, remover of all diseases.

Among all Yantras, an emphasis has been laid down on Sri Yantra.. As the term Sri indicates , it means auspiciousness. Healthy body-mind is also among them.

Being a symbolic representation of the elemental forces, Sri Yantra also represents both macrocosm and microcosm. So it proves as a link and also as an instrument for realizing the identity between microcosm and macrocosm.

The process of concentration on the Yantra also cultivates the inner latent powers. Power of resistance against disease is also one of them. That way it works as a protection against disease. This process of concentration also prevents diseases by controlling the mental modifications.

The tremendous powers of mind are being wasted in the form of mental modifications. Concentration on Yantra channelize these powers. These channelized powers can be used positively as auto-suggestion in the field of therapy. The disease like insomnia, scrizophenia and other psyco-somatic diseases can be cured by the auto-suggestion therapy.

We have also made reference to Yantras from the Tàntric treatise like Saundrya Laharì and Kalpacintàmanih. The significant aspect, which should not be over looked here. Is that mere Yantra or figure does not give desired results. The latent power of it should be awakened or charged. Especially, in the case of healing, the efficiency of Yantra, depends upon the charging of Yantra done by healer. Though it is a difficult process but at at the same time devoid of any drastic side effects which is very valuable from the therapeutic aspect of Yantra.

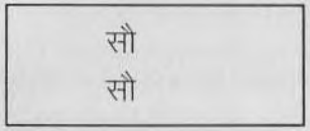
Appendix:

1. Yantra from Saundrya Laharì:

The Yantras, which are used for therapy purpose, given below are taken from the Saundrya Lahari of Sri Samkaràcarya.

In the notes under appendix of the Saundrya Laharì, it is written like this: "No originality is claimed for the facts published in this prayoga section. The prayoga should be handled only by those who possess the deserving qualifications and after getting instructions from preceptors or Sri Vidyà upasaka."

Prayoga 12



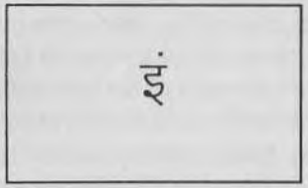
Yantra on water or honey placed in silver vessel. Recital 1,000 times for 45 (48) days, facing North-East.

Arcana : Sarasvati, astotara with white flowers and Lalita asototara with jasmine flowers.

Offerings : Cooked rice, pomograntes, honey.

Effects : dumbness cured, power of eloquent speech, gift of poesy.

Prayoga 52



Yantra or goldplate or holy ashes, Recital 10001 times (1000). For 45 days. Facing North-East Archana. Rudrathrisathi with bilva on right side of Yantra and Lalitha-thrisathi with red flowers on left side.

Offering : Cooked rice mixed with sesamum powder, milk-gruel, coconuts and plantains.

Effects : All ear and eye disease cured.



Prayoga 89

Yantra on goldplate or holy ashes. Recital 1008 times for 30 days, facing East. Archanalalitha ashtothara

with red flowers.

Offerings : Cooked rice (mixed with curd), sweet-gruel, honey and water.

Effects : Cure of all diseases, physical strength.

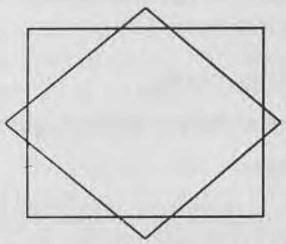
2. Yantras from Kalpacintàmanih:

Pacification 1

Name : Jvara-Vinàsanam

Object : Pacifying fever

Description : Draw a yantra with straight lines on all sides and join them. Then draw a quadrangle upon this yantra with eight petals. The yantra should be drawn with the liquid of dhattùrà plant, on a piece of cloth from the dead man's coffin on the spot where the dead are cremated. Thus should be done either on the eight or on the fourteenth day of the dark fornight. Write the name of the person in centre with ram on each of the four sides with ram in each of the eight petals. Worship the yantra by offering lovely flowers collected for the purpose. The process lets even deadly fever disappear immediately.

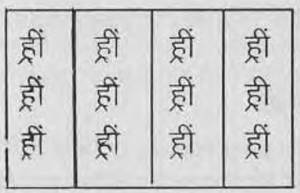


Pacification 13

Name : Sàkini-Dàkini raksàkaram

Object : Protecting from evil spirit

Description : Draw this Yantra on a piece of cloth spread over a board but not on the ground. Draw four lines vertically and four horizontally making eight abodes thereby, write ** in each abode and worship the same. Offer presents (bali), flowers, incense, burning candles and drink. Worshipped in this way, the yantra never fails in its aim.*



B. Therapeutic aspect of Mantra :

Introduction

Name and Form are the two inter woven aspects pervading the whole universe. Because of their all pervading nature, they can be the instrument for the realization of Reality. In Tantra, these instruments have been accepted in the form of Mantra and Yantra.

Realization of Reality is nothing but the realization of the original nature of one's own self. This self is like a deity which resides in a temple of body. For getting nearer the deity., one has to cross the gates of body-mind by removing the obstacles through a process of purification and thereby perfecting the body-mind. For this process of purification and perfection, the Mantra and Yantra; one relating to Name and the other relating to Form are, according to Tantra, principal aids. How Yantra purifies body-mind that we have seen under the title "Therapeutic Aspect of Yantra."

Like Yantra, Mantra also works as therapy. Apparently, a Mantra looks like a mere collection of words. And being so a possible question may arise here is that does mere pronunciation of Mantra can cure disease ? The answer is positive provided the words are pronounced according to certain conditions laid down by those who have practiced them and tested their truth. The potency or efficacy of words pronounced by an expert or siddha does not reside in words only. It resides in the efforts of siddha which the word is charged with e.g. The Kuran , The Bible, The Vedas and other holy words.

Here in this chapter an attempt has been made to expose the sound principle on which Mantra therapy stands. We shall proceed first with the meanings of Mantra.

1. Meanings of Mantra:

Human mind can not conceive the nameless and formless Reality. Energies or the Higher Reality, which we call as deities

can be reached through symbols like name and form. Only through name and form one can reach nameless and formless. These two symbols are technically called in Tanra, as Mantra and Yantra.

Like Yantra, Mantra also represents deity. The power of deity is inherent in Mantra if it is charged and being so mantras are very powerful and effective. These powers are latent in a Mantra as tree in a seed. A sprout from a seed emerges out only when it gets proper sunlight, water etc. Like wise the latent power of Mantra can be activated by constant repetition, austerity, faith.

The term Mantra is a combination of two terms namely man+tràna. Man means to think or to meditate while tràna means liberation. So in terms of Tantra, we can say, the Sakti which liberates through meditation is Mantra.[1]

Liberation from what ? Liberation of Mind from its various modifications. As we know, mind is very fleeting. It constantly issues various modifications. Due to its fleeting nature it dissipates its energy. If we can prevent his dissipation of energy, or in other terms, if the powers of mind are channelized, they can create such a higher level of mind which is generally not present in lay man. Mantra does this job easily. The concentrated mind is the source of all success. Mantra, therefore, can be one of the most effective instruments for the fulfillment of desires.

Mantras are written in lettters or sabda and can be pronounced with the help of sound. So different sounds contain different types of energy or deity. And because of this proper pronounciation of Mantra is highly required for attainment of gaol. The red light against improper pronounciation of Mantra has been shown by Das gupta, Sasibhusana. As he declares, "...slightest devotion either in articulation or accent or modulation was calculated not only to make them negatively fruitless but positively harmful."[2] By the proper pronounciation of Mantra, as described by Sàstra, controls the energy inherent in Mantra through which he gains whatever he wants. It is not a mere accident but a sound scientific reason lies behind this achievement.

The whole Mantra Sastra is based upon the potentialities of words or sabda. Five gross elements are the constituents of both microcosm and macaroscos, namely Àkàsa, Vàyu, Teja, Àpa and

Prithivi. Their origination is stressed back to sabda, sparsa, Rupa, Rasa and Gandha respectively. In this order of creation, Àkàsa, in the gross element, and sabda in the essence of element are considered as most subtle element. The subtlety of sabda is considered to that extent, it is viewed as Brahman or Sabda brahman, source of creation.[3]

Mantras are the collection rather the systematically arranged word-patterns which are very powerful. When a word is pronounced, even at mental level, it creates vibrations. These vibrations throw out from the mind and attract same type of vibrations. Then it becomes a collocation of vibrations when it returns back to its centre, the mind. When it comes back, it becomes more powerful and potential. And becasue of this, if suppose, we want to be good or pure, we should meditate upon such qualities. Constant meditation on particular concept becomes the part of personality.

Though Mantras are powerful but haphazard pronoun-ciations of it does not give any result. In Tantra, certain rules and regulations are prescribed even for the correct pronunciation and recitation of Mantra. A Mantra works only when it becomes realized (Siddha Mantra). A Mantra can not be easily realized . For Mantra sadhana guru or guide is required. First, guru has to decide the Mantra according to the tendency of sadhaka. In the Sàrdà Tilaka (petal-2) it is declared that if Mantra and sàdhaka, both are in friendly relation, Mantra gives quick results. If the relation between them is of enemy, result is doubtful. A special chart, that is A-Ka-Tha-Ha cakra has been given by Tantra to decide the relationship between sàdhaka and Mantra.

After the selection of Mantra, it should be constantly mentally pronounced with spiritual fervour. He has to assume an yogic posture, perform Nàdi Sodhana, prànàyàma, turn pràna on the way to Susumna and repeat the Mantra when prana flows into Susumna. Austerity Firm faith and devotion in Mantra are also the basic requirements for Mantra siddhi. These are all keys which open the closed doors of treasure of powers.

There are different Mantras prescribed by Tantra, for different purposes. Some of them are give in the appendix.

2. Bija Mantra : Seed Letters :

As tree lies in a seeds, in the same way the power of Mantra lies potentially in a seed letter or bìja mantra. As a tree comes out from seed, likewise the whole Mantra evolves from seed letter. And being so, the seed letters are considered as Yoni, source of creation. Different seed letters are prescribed for different deities. Here we shall see some of them.

1. Seed of speech (vàg-bìja)

Sound : AIM

Definition : This Mantra is also called Sàrasvati (pertaining to knowledge) or Sarasvati (pertaining to the goddess of knowledge). It represents the form of consciousness embodied in the goddess Sarasvati, "Ai represents Sarasvati. The nasalization means the removing of pain. This is the seed-utterance of Sarasvati with it the 'word' is worshipped."

Purpose: Acquiring knowledge and wisdom, mastery over words and power of speech.

Reference: Tripurà tàpini upnisad, Karpura stava and Varadà Tantra.

2. The seed-of-Illusion (màyà bìja) or Seed-of-Energy (Sakti bìja)

Sound: HRIM

Definition: This Mantra represents màyà the power of illusion. It stands for the lady-of-spheres (Bhuvanesvari), the dispeller of sorrow. It is root from which develop ether and other elements of the manifest world, the principle over liberated, unbounded by the triple form of time. "Ha means Siva. R is his Nature Prakriti. I means Transcendent Illusion (mahà-màyà). The sound is the progenitor of the universe. The nasalization means the removing of sorrow. The lady of the sphere should be worshipped with this (Mantra) (Varadà Tantra).

Purpose: Conquest of the unmanifest, of the power of Nature. Transgressing the laws of time and space.

Reference: Tripurà tàpini upnisad 1, 13 Karpura Stava, Varadà Tantra etc.

3. The seed-of-Existence or Seed-of-Fortune (laksmì-bìja)

Sound: SRIM

Definition: This mantra represents the goddness of fortune and multiplicity, Laksmì, the consort of Vishnu. 'S' represents the transcendent divinity of fortune. R means wealth. Ì is satisfaction. The sound means 'limitlessness'. The nasal-ization means the dispelling of sorrow. This is the seed utterance of the goddess Lakshmì through which she should be worshipped." (Varadà Tantra)..

Purpose: Gaining worldly wealth, power, beauty and glory.

Reference: Tripura tàpini upanisad, Varadà Tantra etc.

4. The Seed-of-Desire: (kàma-bìja)

Sound: KLIM

Definition: This mantra represents the form of joy of pleasure, the procreative aspect of the power of Siva in the form of his consort, the Transcendent-Goddess (Mahesvari). 'K' represents Eros. (kàmadeva) or Krsna, the incarnation of divine lust. L means the lord of heaven Indra. I means satisfaction. The nasalization is the giver of both pleasure and pain. The seed of Desire is spoken to you out of love, O Great Goddess." (Varadà Tantra).

Purpose: Gaining transcendent knowledge and also pleasure, victory and royal power.

Reference: Tripurà tàpini upnishad, Karpura stava, Varadà Tantra.

5. The Primordal-Seed (àdyà-bìja) or seed-of-the-Power-of Time (Kàlì-bija):

Sound: KRIM

Definition: This mantra represents the power of time, the power of death, the destructive aspect of Siva and thus the goddess Kàlì, the power of time.

'K' is Kàlì. R is the Brahman. I is the transcendent power of illusion. The sound is the "Mother of the Universe". The nasaliza-

tion is the dispelling of sorrow. The goddess Kàlì should be worshipped with this mantra to the pacifying of all pain." (Varadà Tantra)

Purpose: Gaining detachment power over death transcendent knowledge.

References: Tripurà tapini upnisad, Mahànirvàna and Varadà Tantra.[4]

Other seed letters

Dum	-	Durgà
Gam	-	Ganapati
PHAT	-	Weapon for destroying anything
STRÌM	-	Liberates from difficulties

Seed letters of the Elements:

LAM	-	Earth-Prithvi
VAM	-	Àp. water
RAM	-	Teja-Fire
YAM	-	Vàyu-Air
HAM	-	Àkash -Ether

The Thought-Form of Fifteen Syllables (Pancadasi) of the first Goddess:

Test — Ka-e-i-la-hrim, Ha-sa-ka-ha-la-hrim, Sa-ka-la-hrim.

Meaning:

Ka	-	lust
e	-	womb (or speech)
i	-	the substance of lust
la	-	thunder bolt-bearer (or the earth, or Siva)
hrim	-	a cave (the seed mantra of the Goddess).
ha	-	Siva

Sa	-	energy	sakala. everything
Ka	-	Wind (or lust)	
la	-	Lord of heaven (Indra) or Siva	
ha	-	cloud (or Siva)	

Definition: this represents the power of the self, the power of enchantment of the world.

No. of repetition: to be repeated twenty one or 108 times.

Purposes: to attain all the desires and liberation.

Reference: Devi upnishad Nityà soda-Sikàrnava, Varivasyà Rahanya etc.[5]

These Bija mantras should be constantly repeated for quick results. The process of constant repetition is known as japa. Now we shall see something about japa.

C. Japa:

Japa sàdhanà is prescribed by all religious. It plays significant role in sadhana. Because of its significance, Lord Krishna had declared, 'I am the japa yajna, among all yajnas. (Yajña, among all yajnas. (Yajñànàm japayajñosmi II)

Japta is a spiritual exercise. It is a scientific process for cultivation of will power. Mantra japa ensures various powers which is also again helpful in coming over the hurdles lying in the way of success.

How japa does this work or what is the meaning of japa this can be asked. In the term japa, 'Ja' removes the vicious circle of life and death while 'pa' removes sins. Hence japa is that which removes both the circle of life and death and also sin.[6] There are various ways designed by Tantra for the repetion of Mantra or japa. These various ways we shall see uner the title "Kinds of japa".

1. Kinds of Japa:

1. Nitya japa:

As bathing, eating etc. are required for the maintenance and

purification of external body likewise, for the internal purification, mental exercise like japa is required. This should be done daily without any exception.

2. Kàmya japa:

Japa is done for various purposes. The japa which is done for the fulfillment of specific desire, it is known as Kàmya japa.

3. Acala japa:

Japa sàdhanà varies according to the goal of desire. A number of japa is fixed which should be compulsorily be done for the attainment of the desired goal. This type of japa also should be done at fixed place and time. This process strengthens the will power of sàdhaka which ultimately results into success.

4. Cala japa:

Cala japa can be done at any time or in any situation. No rules and regulations are prescribed for this. The nature of mind is to think either good or bad. For avoiding the bad thoughts this cala japs is utilized.

5. Vàcika japa:

Japa which is done in loud voice is known as Vàcika japa. this type of japa is considered at low and works only at initial level of sàdhanà. Though it is considered as low, it is good for concentration of mind.

6. Upànus japa:

In this type of japa, only the movement of lips takes place but no sound is heard. This type of japa helps in the internalization of sense which are generally externalized.

7. Mànsika japa:

In this type of japa, neither tongue nor the movement of lips takes place. It is done only at mental level. Because of its substicity, it is considered as the best type of japa.

8. Ajapà japa:

This type of japa is done without màlà. This should be done with the process of respiration. While exhalation, Mantra Ham and while inhalation, Mantra Sah should be pronounced.

All these types of japa differ only in the manner of pronounciation. The basic principle of japa sàhdanà is that it should be done constantly with faith, devotion and concentration.

2. Therapeutic Aspect of Japa:

Japa means constant mediation on specific concept. It is the nature of mind that the idea on which it constantly medaites becomes the part of personality. It we think positively, mind also becomes positive which impact also can be felt on body. Negative thinking harms both body and mind. This necessarily leads us to infer that mediation on idea of good health invariably results into good health.

Mental tension is the root of most of the diseases. In this age of fast life, we constautly have to face mental tensions. By constant repetition of Mantra, mind togets everything about the external world and that way mind gets relief from tensions.

Japa also increases faith in God. God is omnipotent and whatever happens, it happens either for good or for bad is due to his wish. So there is no reason to be worried about anything. Tranquilliozers and drugs like campose also do this job, In fact actually doing more harm to the body than good. Japa, therefore is an innocent and yet psychologically better, longtime lasting remedy than any type of tranquillizers.

D. Therapeutic aspect of Mantra:

Till now, Mantra has been considered as mere hypocrisy and humbug. But now it has been accepted scientifically, specially in the area of therapy, or as a healing agency.

The connotation of the term Mantra itself shows that it liberates its sadhaka (Mananàttrànàt iti Mantra). It liberates its sàdhaka from physico-mental-spiritual troubles). (Adhi-Vyàdhi-Upàdhi) Mental

troubles like tension generated from the complexities of life. the possessor of the worried mind becomes unhappy and ultimately becomes a victim of mental disease like scrizophenia. split personality etc.

The intense form of tension end into the psychosomatic diseases. It makes both body-mind diseased. Mantra japa makes one free from worries and that why it also removes the bonds of mental physical disorders.

There are certain reasons which are considered as the cause of disease. One of them is the imbalance of hormonal secretions of lands. Over secretions and under secretions both create disorder in body-mind. Proper secretions depend upon mental state of a person. When a person is in a happy mood, glands do not work properly. While if mind is not in a happy mood, glands do not work properly. This improper way of working of glands results into disease. Mantra gives happiness to mind and keeps mind silent. In the silent mind glands work without any obstacles or disturbances and that way here, Mantra works indirectly as therapy.

The impact of Mantra japa also can be seen on the brain cells. Our brain is divided into two halves. The large brain and the small brain. The small brain contains a portion known as hypothelamus. In this area of brain, cells of hunger, thirst etc.. are located. When a person is under tension he becomes more excited which results into high blood pressure. It has been worked out that constant repetition of Mantra japa decreases this excitement and also normalize the blood pressure.

How Mantra does this job? Mantra therby is largely related with the process of autosuggestion mentioned by Psychology. in which either healer or a patient has to give a constant suggestion. Here, in the Mantra therapy, constant repetition of Mantra or letters, penetrates the conscious mind and the sound waves of Mantra enters into the subconscious mind is more powerful than conscious mind, and its impact also can be seen on the body-mind. So the impact of positive state of subconscious mind effects body-mind positively. This positively can be induced by Mantra japa.

In the healing through Mantra, by constant of repetition of

Mantra, sàdaka concentrates his mind on a Mantra which produce a state of tranquillity.[6] So this state of meditation. This state of meditation works as therapy in two ways. Firstly, meditation makes man aloof from the external mental tension which are considered as the root of diseases and secondly, the state of meditation is a result of concentrated mind. This cultivates inner latent will power or the power of resistance against diseases. Thus by removing the mental tensions and by cultivating inner power, meditation works as therapy. Mantra-japa is the easiest and the best way for inducing such a state of meditation.

The healing through Mantra is possible by two ways. One is self healing while in second type of healing, heal heals patient. In a diseased body, it is not always possible to do Mantra. In such a case, a Mantra healer transfers his inner power into a patient. Here letters of Mantra work like channel through which power travels. The permanence of the cure done by Mantra, depends upon the intensity of the inner power of a healer.

The concept of the Màntric therapy also has been accepted by the Àyurveda, an Indian art of meditation. The seers of Ayurveda, Caraka and Susruta have accepted it as therapy.[7]

Besides this, Mantra therapy is also utilized for removing the poison. Sueruta has mentioned the process of removing the poison by Mantra in the kalpasthàna of his samhità. "A physician well versed in the Mantras of antivenomous potency should bind a leigature of a cord consecrated with appropriate Mantras which would arrest a further spread of the poison. The Mantras full of occult energy of perfect truth and divine communion, disclosed by the Devarshis and Brahmins of yore, never fail to eliminate the poison from the system, and hold their own even in the case of deadliest poisons".[8]

There are also some Mantras, prescribed by Tantra for health and longlife which are here, given in the appendix.

In the Mantric thercapy, there is nothing like miracle of humbug. It is just a way of cultivation of inner resistance power against

diseases and positively strengthening the will power in the case of self-healing while in the case of healer and patient, a sàdhaka who has realized the Mantra, transfers his awakened powers through the medium of Mantra.

In the concluding portion of this chapter, we can say that., Mantra and Yantra are the two aids of Tantra. Tantra has penerated the very root of disease, that is, unbalanced mind. Mantra and the Yantra are the instruments through which one can stabilize the mind. This stabilized or concentrated become full proof against all kinds of external attacks of diseases.

Appendix:

3. Mantras prescribed by Tantra for different purposes:

1. Remover of diseases:

Aum sam sàm sim sìm sum sùm sem saum sam sah
vam vàm vim vìm vùm vem vaim voum vah vah
ham sah amruta varcase svàhà

— Uddisi Tantra

2. Bestower of liberation (Moksa):

Srìm hrìm krìm krusnàya namah

— Gautamiya Tantra

3. Giver of Dharma, Artha, Kama and Moksa:

Aum saccideka brahma-

— Mahanirvàna Tantra

These mantras are taken from the Tantra Mahàvijñàn by Sri Rama

Sarma, pp. 454-55.

4. Mantras for health and long life:

In the eleventh chapter of the Durga Saptasati, there is a verse in which sàdhaka asks to devi for health.

Rogànasesànapahamsiustà rustà tu kàmàn sayalanàbhisàa-na II

In the Argalà stotra of Devi stuti, it is also asked to devi for health.

Delhi Saubhàgyamàrogyam dehi devi paramam sukham

— Argalà stotra, 12

A mantra for long life is prescribed into the Rudràstàdhyàyi.

Aum trayambakam yajàmahe sugandhimpusti vardhanamII
Urvàrùikamive bandhanàt mrutyo mukhiyamamrutàt II

— Rudràstàdhyàyi, 515

Chapter-9

Therapeutic Aspect of Tantra

Chapter-9

Introduction:

Desired life span or a long life has always been a matter of attraction of the human race. Tantra has its own unique method of healing and for prolonging life span.

Tantra has penetrated the very root of disease. It removes the accumlation of impurities which is also one of the causes of disease from the body vessels and also from subtle channels. It purifies the body vessels through the six purificatory actions (satkriyàs) mentioned by the Hathayoga. While it removes the impurities of subtle channels through the process of Sumanu described by the Gherand Samhità. The process of the Bhuta Suddhi, the important aspect of Tantra sàdhanà also plays an important role in the purification of body-mind complex.

Moreover, Tantra has also mentioned the process of streightening the purified body through the intake of the Rasa or prepared mercury (pàrada).

These processes largely deal with the purification of body. It has also mentioned certain techniques through which, the body which has already become a victim of disease can be cured. The unique methods of Tàntric healing are the Science of breathing known as Siva Swarodays, Mudrà, process of Sat karma, Mantra, Yantra etc. Among all these we have already dealt in detail about Mantra and Yantra therapy. In this chapter we shall try to focus the Tantric way of rejuveration and various kinds of healing. Let us proceed with the purification of physical body.

A. Purification of Physical Body:

In Tàntrism, human body enjoys significant place. As the Gheranda Sambhità (1.8) declares, the body is no longer a source of pain, but the most reliable and effective instrument at man's disposal for "conquering death". And science liberation can be

gained even in this life, the body must be preserved as long as possible and in perfect condition, precisely as an aid to meditation.[2]

For preserving the body in perfect condition, Tantra especially the Hathayoga, prescribes the method of training and developing the body and mind. The goal of Tantra is to discover the hidden layers of mind, potential powers of body and to awaken the inner spiritual faculties, For this, control over physical body is highiy required. In the Hathayoga, control over body starts with the cleaning process known as purificatory actions or kriyàs. They are six in number hence they are known as Sat kriyàs. These actions or processes help in the elimination of the poisonous substance accumulated in the bodily channels.

Accumulation of poison in channels is also one of the causes of disease. Body constantly throws waste materials through urine, perspiration, excretion etc. It constantly does this process. The Hatheyogic purificatory process enhances this process of elimination of waste products of body.

1.Hathayogic way of purification of body:

The sat kriyàs or the six purificatory actions mentioned by the Hathayoga covers the entire body. They are meant for cleaning the respiratory system, *food pipe, eyes, stomach, lower colon* etc.. The name of these kriyàs are *Dhauti, Basti, Neti, Nauli, Tràtaka and kapalabhàti.*[2] These actions clean stomach, colon, nasal passage, abdominal organs, eyes and respiratory organs respectively. We shall proceed first with Dhauti.

a.Dhauti:

Dhauti means washing. It is divided into four types:

1) Internal washing—Antardhauti;

2) Cleaning of teeth—Danta dhauti;

3) Cleaning throat—Hrid dhauti;

4) Cleaning of rectum—Moola Sodhanam.[3]

Again the internal washing, Antardhauti is divided into four

parts: (1) Wind purification—Vàtàsàra. (2) Water purification—Varisara, (3) Fire purification—Vahnisaran, (4) Cloth purification—Vastarasàra.

Wind purification: Vàtasàra:

In this process, one should swallow the air to the stomach by closing the epiglottis till the stomach is filed with air. Then move that air therein and then slowly force it out through lower passage.

Water purification: Varisàra:

Drink a large quantity of water to which a little salt is added and then shake the abdominal portion. Then vomit it out by putting finger at the root of the tongue. This should be done in the morning on an empty stomach. This prevents constipation.

Fire purification: Vahnisara:

A person who wants to do this, should sit in a comfortable posture. To perform it, the trunk should bent forward, hands put on the knees and deep inhalation be performed. Hold the breath outside as far as possible. While holding the breath, push the abdomen backward and forward. This process stimulates all the portion with abdomen, viz., stomach, intestine, liver, spleen, pancreas etc. This process removes constipation.

Cloth purification: Vastrasara:

This process prescribes the purification of the limentry canal. This canal is a long tube extended from mouth to anus and covers the area of mouth, pharynx , oesophagus, stomach, large and small intestine.

The cloth purification is prescribed in the following way:

Take a fine piece of cloth, three inches wide and fifteen feet long. No piece of loose thread should be hanging from its side. Wash the piece. Dip it in tepid salt water. Then swallow the one end of it little by little. On the first day swallow it only one foot. Then increase it by daily practice. During process do not be hasty. This process should be done with empty stomach preferable in the morning. This process is beneficial for the abdominal and respiratory disorders.

2. Danta Dhauti: Cleaning of teeth:

Danta dhauti is massaging of teeth with water or powdered earth so long as dental impurities are not removed.

3. Hrid dhauti: Purification of tongue:

For cleaning the root. Put the three fingers, index, middle and ring, in a joint manner. Rub well the root of the tongue. Wash it again and again. Repeat this process. This process helps in bringing out excretion from stomach and lungs.

4. Moola Sodhanam: Cleaning of rectum:

Moola Sodhanam is a cleaning of rectum. With the help of the middle finger, the rectum should be carefully cleansed with water again and again. This process destroys constipation, indigestion etc.

b. Neti: Nasal Cleaning:

Neti is a cleaning of nasal passage of the respiratory system. There are two types of neti. (1) Suta neti and (2) Jala neti.

In Suta neti, take thin thread and insert it into nostril and passing it through it, pull it out by mouth.

The jala neti can be done with the help of lukewarm salt water. Pour a small portion of the salt water through one nostril by closing the other nostril with thumb. Raise the head and allow the water to flow down to the throat and expel it out through mouth. The remaining portion of the water in the mouth should be blown out by forced expiration.

This process removes disorders of cold and ensures sharp eye sight.

C. Tràtaka:

Trataka is a gazing at particular point without waking the eye. This process can be done by various ways.

In one of the methods, a candle flame is kept three feet away from the person. The flame and the eye should be in a horizontal

line. In the comfortable posture, with the spine straight but relaxed position, person looks at the flame for a minute. After that he closes the eyes, relax the eye muscle and visualize that flame between the eyebrows. Again do this process. This may be continued 4 or 5 times. This exercise brings concentration and strengthens eyes.

In other Tràtaka technique, called Bhrumadhya drisit, the half closed eyes are directed upward toward the space between the eyebrows. This process enables the mind to become painted.

In the Nàsàgra dristi, the gazing takes place at the tip of the nose. This process strengthens the eye muscles and increases concentration.

d. Kapàlabhàti:

This is an exercise for the purification of the nasala passage and lungs. This process is specially designed to remove the spasm in bronchial tube. This also helps in curing Asthma and also removes impurities of blood.

Technique:

After assuming a lotus posture, take a few deep breaths. Then rapid inhaltion exhalation should be done. More attention should be given on exhalation. Start one round of this exercise with ten expulsion at the end of the tenth explusion take deep inhalation. Gradually increase the number of rounds.

e. Nauli:

Nauli is an exercise for purification and strengthening the abdominal muscles. Before doing the nauli process, the practice of the Uddiyana bandha—abdominal contraction is necessary.

Technique of Uddiyàna bandha:

Sit in any meditative posutre. One has to empty the links by a strong and forcible expiration. When the lings are empty, the diaphragm raises naturally to the thoracic caviaty. Draw up the intestine and the navel toward back of the body. Keep the abdomen as long as one can hold the breath comfortably outside with-

out inhaling.

Nauli:

The same process of contraction takes place in the nauli kriya. While in Uddiyàna bandha, allow the centre of the abdomen to be free by contracting the left and right side of the abdomen. This is known as Madhya nauli.

After mastering this, the next stage is to control over the left and right muscle of abdomen. This is known as Vama and Daksina nauli.

f. Basti: Cleaning of lower colon:

The basti process of cleaning is done by creating a vacuum through nauli kriyà in the intestine.

Sit in a tub of water and practice nauli. Create vacuum in intestine. To keep the spincter muscle open, insert a small tube about four inches in length into the rectum. As soon as the water is drawn, the tube should be removed. And with a few abdominal churnings (nauli), the water is thrown out from the large intestine with muscles and other waste products.

This process cleanesses the abdominal muscles and cures urinary and digestive disorders.

From the above mentioned description of the six purificatory actions mentioned by the Hathayoga, we can see that, these processes cover the whole body. By applying these processes one can purify one's body, with the result that one can not be the victim of physical diseases.

As we know, the origin of the physical diseases are located in the mental disturbances. So mind also should be purified, or in other terms, should be concentrated. The application of the pranayama technique is the best way for concentration of mind. As the pre-requirement for performing the prànàyàma is a purification of Nadis or channels. As we know, in our body a net of nerves is spread cut. Prana or the vital breath moves through this channels. It there is any impurities in them, it is difficult for

prana to move. So first Nàdi purification is required.

Now we shall see how this nàdi purification can be done with the help of the Tàntric seed letters like vam, ram, tham etc.

2. Tantric way of Nàdi purification:

The fifth lesson of the Gherand Samhità declares the Samanu process of purification which should be done mentally with the Bìja-Mantra or seed letters. The translation of the verses runs as follows:

Sitting in the Padmasàna posture, and performing the adoration of the Guru. As taught by the Teacher, let him perform purification of Nàdis for success in pranyama. Contemplating on Vàyu-Bìja (i.e. yam), full of energy and of a smoke colour, let him draw in breath by the left nostril, repeating the Bija sixteen times. This is puràka. Let him restrain the breath for a period of sixty-four repetition of the Mantra. This is Kumbhaka. Then let him expel the air by the right nostril slowly during a period occupied by repeating the Mantra thirty-two times.

The root of the navel is the seat of Agni-tattva. Raising the fire from that place, join the Prithvi-Tattva with it, then contemplate on this mixed light. Then repeating sixteen times the Agani-Bìja (Ram, let him draw in breath by the righ nostril, and retain it for the period of sixty-four repetition of the Mantras, and then expel it by the left nostril for a period of thirty-two repetitions of the Mantra.

Then fixing the gaze on the tip of the nose and contemplating the luminous reflection of the moon there, let him inhale through the left nostril, repeating the Bija (tham) sixteen times; let him retain it by repeating the Bìja (tham) sixty-four times; in the meanwhile imagine (or contemplate) that the nectar flowing from the moon at the tip of the nose runs through all the vessels of the body and purifies them. Thus contemplating, let him expel the air by repeating thirty-two times the Prithvi Bìja lam.

By these three pranayamas the nàdis are purified. Then sitting firmly in a posture let him begin regular prànàyàma.[4]

Thus by applying the Hathayogic way of purification, sàdhaka purifies his bodily vessel, while by applying the Sumanu process, a Tàntric way of purification, sàdhaka purifies subtle channels through which vital air flows. Beyond these two, there is also another Tantric way, that is the purification of body. Bhuta Suddhi, which is the integrated part of Tàntric sàdhanà, which we have already seen in the chapter 'Tàntric sàdhanà'. To avoid the repetition of it, here in a nutshell, we can say that, in the process of the Bhùta Suddhi, sadhaka has to imagine a man of impurities (pàpa purusa) and that man should be first dried out then burnt away mentally. After destroying this man of impurities, sàdhaka has to create a new divine body with the help of the elixir of the Sahasràra cakra. This whole process should be done mentally. While destroying the man of impurities sadhaka destroys bodily impurities and that way this process secures bodily purification.

Purification of body is not the only goal of Tanra but that purified body should be strengthened like rock so that it can resist any kind of physical mental disturbances. For that, Tanra has prescribed the theory of Rasa.

3. Theory of Rasa: A Tantric way of rejuvenation:

The Nàtha siddhas and the Rasa siddhas are the two Tàntric cults which are based on the ideal of liberation during life-time, Jivan-mukti. In order to keep body undecayable many experiments were made by Tàntrics. Among them use of mercury for rejuvenation of body is the main one.

Tantra considers man or human body as the highest evolute of the nature. As such the essence of the cosmic world, it believes, is embodied in human body. The natural deduction of this theory is that, there is nothing in the cosmos which is not there in human body.

The Nàtha cult and the Rasa siddhas believe that the process of evolution has three stages. The creation, the maintenance and the destruction. Absolute Reality is believed to pass through these three stages when the process of manifestation starts. The creation function is symbolically identified with Moon, while destructive function is identified with the Sun. The goal of the Natha siddhas is to attain the non-dual state of immortality. This can be attained by the union of Sun-Moon located inside the body.

According to these two cults, death or decay takes place because the elixir which trickles down from the Moon situate at the Sahasràra, ordinarily falls into the fire of the Sun, which is located at the navel region, where it is dried away. Thus the elixir of body, being dried up the body becomes a victim to the destruction. This is the ordinary course of the flow of nectar which must be checked. The elixir should not be consumed. If once it is done, sàdhaka gets control over time means enjoys desired life span.

Utilization of alchemy (Rasa) is one of the ways of getting control over time. In Sanskrit lexicon, the meaning of this term is juice but in Tàntrism it is specifically used for mercury.

Tàntric alchemical ideas grow around the Siva-Sakti symbolism. Mercury is considered as the male principle or Siva while sulphur is considered as the female principle or Sakti. The substance that is produced through the combination of these two elements makes the creature immortal.[5]

Rasa is called pàrada because it leads one to the other shore of the world.[6] It is also considered as the seed of Siva.[7] This mercury or parade is said to be able to do two extraordinary things: (1) Rejuvenation of body and (2) Conversion of base metal into gold. Here we are concerned only with the first purpose.

Mercury can not be utilized in a naked form dour to its poisonous nature. So for the medicinal use of it, it has to undergo eighteen different processes (Samskàras). This prepared mercury should be utilized as giver of immortality.

This theory of Rasa discloses the secret of the prolonged life of our ancient seers. So by the Hathayogic way of bodily purification, Tàntric way of purification of subtle nerves and by intake of the prepared mercury, one can get control over decay. The basic requirement for all processes is that, at initial level, it requires the guidance of an expert without which instead of long life one can be victim of death.

This is about the purification of body. If suppose somebody becomes victim of disease how he can cure himself we shall see now.

B. Various Tàntric ways of healing:

Tantra not only purifies the body but it also removes the diseases which are already there in the body. There are various ways of this. Among them techniques of Sat kriyàs, Siva sworodaya, Mudra etc. are unique one.

Sat karma is a process followed by contemplation on specific Bìja-Mantra or seed letters like yam, vam, ram etc. Sat karma samgraha is a text of both yoga and àyurveda prescribed by Lord Siva Himself.[8] Now we shall see Sat karma process with the help of the treatise Sat karma samgraha.

1. Sat karma : Six actions:

Sat karma, six actions, are six in number which are namely (a) Ùrdhvacakrì, (b) Madhyacakrì, (c) Adhacakrì, (d) Tràtakam, (e) Kasà and (f) Netrìkaranam.[9] We shall explain, in brief, each of them.

1. a. Ùrdhvacakri:

This process is performed by entering one's own thumb wet with water, in the centre of the palate. Then rotate it. By doing again and again, the impurities, which are situated there can be removed.[10]

As this treatise, Sat karma samgraha, declares while doing this process, he has to contemplate upon the bright triangular Ram, Bìja-Mantra or seed letter of fire. Constant practice of this process removes the impurities of eyes, ears etc.[11]

2. b. Madhyacakrì:

This process is done by inserting the finger at the root of the tongue and the front of the uvula. Rotate the finger there with the remembrance of the god of Agni. By constant practice of this process the excess phlegm can be removed.[12]

3. c. Adhacakri:

In this, the index finger should be entered in the anus. This process should be continued till the expansion of the anus with the contemplation on Yam seed letter. This process removes dropsy, disease of rectum, enlargement of spleen.[13]

4. d. Tràtakam:

This process is done by the fixation of the eyes on a minute object till tears begin to fall. This should be done without winking the eyes with the repetition of the seed letter of water, that is, Vam. This removes all the diseases of eyes and also sleepiness.[14]

5. e. Kasà:

In this process, a fine smooth thread should be introduced into throat through nose. The friction of the thread in nose and throat removes the disorders of the phlegm.[15]

6. f. Netrìkaranam :

In this process, a clean, soft, strong lubricated made of white thread should be introduced into the Idà and taken out from the pingalà.[16]

Thus the application of the process of Sat kriyà removes the disease like dropsy, sleepiness, disease of ears, eyes, dis-orders of phlegm etc. These processes have a resemblance with the six purificatory actions mentioned by the Hathayoga. It differs on the ground that these process should be done with the repetition of the seed letters while in the Hatheyogic practice, no repetition of Mantra takes place.

There is also one another treatise, like Sat Karma Samgraha, a dialogue between Lord Siva and Pàrvatai, is Siva svarodayam. It's a scripture related with the process of inhalation and exhalation. It has mentioned the technique of diagnosis, the disease by pattern of breathing process and technique of healing by manipulating the breathing process. Now we shall see something about the Svarodays, a science of breathing.

2. Siva Svarodaya: A Science of breathing:

Siva Svarodaya is a scripture, told by Siva to Parvatia for the welfare of the human beings. This treatise is based on the concept of vital force or pràna sakti which pervades in the entire body. The vital force is the very core of life. This can be seen by the difference between a living body and a dead body. In former, there is a presence of life force or prana sakti while in later it is absent.

In reply to one of the questions of Pàrvati, Lord Siva says, pràna is the best friend and best brother. Nothing is superior to prana. Breathing is the gross form of that vital force or pràna sakti.[17]

Pràna Sakti is related with both body and mind. Physical body is gross while mind is subtle. Pràna is link between these two body mind. Hence it affects both.

The very existence of the physical body as living entity is dependent upon the presence of pràna. This shows the superiority of prana over body. The relation of mind and pràna is also very well known. They are so highly related that as the Hathayoga pradipika declares, by controlling one, the other can be controlled.

Mental disturbances are considered as the root of the disease. This type of disturbances occur due to the fleeting nature of mind. Generally, it is difficult to control the mind but by controlling the vital force, through breathing process, mind can be controlled.

Here the control over breathing process is different from that of the prànàyàma process. As we know, we do inhalation and exhalation either through the right nostril or through the left nostril. Siva Svaroday mentions the duration period of the respiration process which takes in one nostril. At every two hours duration, there is a change in the nostril operating at that time.

We can ascertain which nostril must be working at a particular time during the day and at night. The scripture lays down the correct process of working the nostril at particular time. The working of the opposite nostril shows the imbalance and hence a signal to the disease. The disease can be cured by changing the working of the nostril.

So in this process of healing, disease is diagnized by the working of nostril and healed by the manipulation of it. This therapy is also based on the Tàntric principle of the identical relationship between microcosm and macrocosm.

Physical body is a miniature universe. The sun and a moon which are highly associated with the vital force and mental force respectively can also be located in the body. As we have already mentioned in the chapter of Tantra sàdhanà that, pràna or vital force flows through subtle channels which are spread out like a net in a body. Three are the main channels, namely, Idà, Pingalà and Susumnà. Susumnà is a meru or a spinal cord along with the former two channels run on the left and right side of it respectively.

Sun is located at the right sides and being so the vital current flows throgh the Pingalà nàdi. While moon is located at the left side and hence mental currents flow through Idà nàdi. The flow of breathing through Idà and Piñgalà takes place through the left and right nostril respectively.

By considering these two above mentioned principles on which this therapy is based, we can say that over working under working or mafunctioning of any nostril creates imbalance in mental and vital current. Over working of right nostril, being related with Sun, results in the vigorous personality. While in the case of Idà, being related with Moon, person becomes victim of caprice.

This fact is also noted by the science, that when the right side and left hemisphere is predominant during a particular time one becomes more aggressive. While more passive functions are to be performed when the left side is predominant.

There is also one another way of Tàntric healing which is also based on the principle of identity betwen macrocosm and microcosm. The name of this technique is Mudra or gesture.

3. Mudrà: Gestures:

Mudrà is an integrated part of daily Tàntric sàdhanà. It is also one of the pañca Makàras which we have already seen in the Tantra symbolism.

Mudrà is a gesture of hand initially but its goal is total mental identification. Mudrà is based on the principle of identity between macroscosm and microcosm.

Like universe, body is also composed of five elements namely earth, water, fire, air and ether. These elements are situated in the body in a fixed proportion. Mudràs are the means to normalize this proportion of the five elements in the body.

It is believe, the control over five gross elements, the constituents of the body, is located at the five fingers of the hand. The thumb represents space, the forefinger wind or air, the middle finger fire, the ring finger water and the fourth finger represents earth.[18] So thus the control over each element is possible through the fingers.

1. a. Pràna Mudra:

Pràna mudrà is designed for curing the disease like heart attack, one of the prominent diseases of this age.

"..... a patient having a heart attack can check the attack and get instant relief by folding the forefinger down on the mound of the thumb, and joining the thumb with the tips of the third and fourth finger.[19]

2. b. Sùnya Mudrà:

"Bend the Madhyàma middle finger, to touch the root of the thumb. Then press it slightly with the thumb.[20] This mudrà removes deafness.

3. c. Sùrya Mudrà:

Bend the Anàmikà, (the third ring finger) till it touches the root of the thumb. Then press it slightly with the thumb. The third finger, representing water, is stimulated by the electric heat of the thumb representing sun. This posture is useful for person who

feel heaviness in the body. It's practice produces imbleness and it should be carried out in both hands while sitting in Padmasana for three or five minutes twice or thrice everyday.[21]

4. d. Jñàna Mudra:

"The thumb and the index finger are brought together in gentle contact, not necessarily pressing hard against each other. The other fingers are kept upright. This posture must be maintained on both the hands."

"Thjose who suffer form a weak memory, insomnia or a feeling of drowsiness, tension and other maladies of the mind should practice this mudra. It helps to increase mental concentration through constant practice.[22]

Beyond these Mudràs, there are also some other Mudràs mentioned by the Gherand Samhità and by the Hathayoga pradipikà. These Mudràs are not only health giving devices they also awakens the latent universal energy, the Kundallni Sakti. Some of the Mudràs are namely Mahà mudrà, Viparita karani mudra, Nabho mudrà, Khecari mudrà etc. These Mudràs are really very-very difficult to perform but as both of the above mentioned treatises declare they are surely to make physical body free from disease and help in spiritual uplift.

Thus the practice of various mudràs ensures the physical and mental health without introducing any drug into the body.

The healing process of Mantra and Yantra, the integrated parts of Tantra have already been discussed in the previous chapter. These two drugless therapies heal the body-mind complex by strengthening or awakening the inner power of resistance against disease through concentration of mind.

The healing hypothesis which we have made in the Section I, especially, in the Chapter of Tantra sàdhanà, and all these therapies which are based on the concept of Mantra, Yantra and Tantra, more or less based on the Tàntric principle of identical relationship between macrocosm and microcosm. This principle is such a sound and a rational one that by proper manipulation of it, one can escape oneself from the physical, mental and spiritual dis-

eases.

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